

THE DIAPASON

DEVOTED TO THE ORGAN

Tenth Year—Number Two.

CHICAGO, JANUARY 1, 1919.

One Dollar a Year—Ten Cents a Copy.

SIXTY FULL STOPS FOR HUGE THEATER

ESTEY WINS LARGE ORDER

Instrument for Which Claim Is Made
that It Will Be Largest in Any
Picture House for the
Capitol in New York.

An organ of unusual interest, from a theatrical standpoint, is being built for the Capitol Theater, New York, by the Estey Organ Company, and those who are familiar with the specification predict that a new standard for theater organs is about to be established.

The theater is being erected from plans by Thomas W. Lamb, the well-known architect, and is on Broadway, at Fifty-first street, the auditorium occupying the entire block from Fifth to Fifty-first street. The Capitol will be the largest theater in the world, seating about 6,500 people. It is highly appropriate, therefore, that this magnificent building should house what the builders assert will be the largest theater organ ever built.

The modern tendency to borrow pipes from one stop to make another stop has been resorted to as little as possible in the scheme of this organ, and while in number of stops the instrument will not compare with some other organs, in point of actual number of pipes, tonal variety and power, it is promised that it will far exceed anything yet built for theatrical use.

There are to be sixty complete registers, and it will be fundamentally an organ, having no less than seven diapasons of various scales. A generous fundamental tone was considered a paramount necessity, both from a musical viewpoint, and because of the enormous tonal requirements of the building. The orchestral phase of the instrument has been well considered and an abundance of strings (including an entirely new stop called "First Violins"), oboe, flutes, etc., together with numerous high-pressure reeds, will produce a great ensemble.

The four-manual console will be designed especially for ease and facility in registration and will embody many new features planned solely for use in theater organs.

Regarding the statement that this is to be the largest theater organ so far built, this claim is made on the basis of tonal power, actual number of diversified voicings and number of complete registers, and the fact that each competing firm acknowledged its specification would be its largest theater organ, whereas the Estey scheme was still larger.

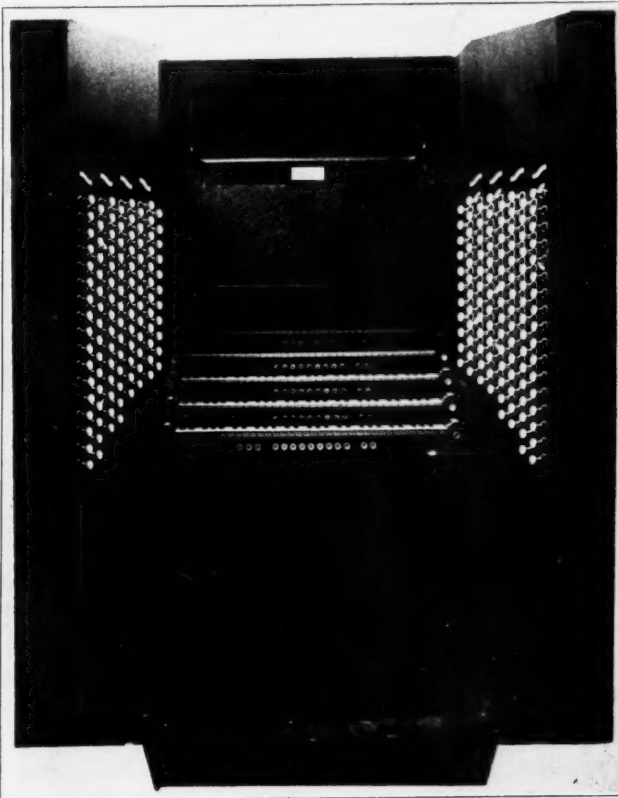
The Modern, Beacon, Exeter Street, Shawmut and Dudley theaters in Boston are a group of houses containing large Estey organs, and this important installation in the Capitol makes a most auspicious introduction in New York theatrical circles.

GREAT ORGAN FOR COLUMBUS

Order for Ninety-Stop Instrument in Huge Hall Won By Möller.

An important contract helping to usher in a period of orders for large instruments is announced just as The Diapason goes to press. It is for a four-manual organ of ninety stops, to be built by M. P. Möller for the Convention Hall at Columbus, Ohio. The instrument is to be ready by next June, in time for the great world missionary congress. The specifications include a thirty-two foot bombard and chiefly high-pressure stops, to make it adequate for a hall seating 15,000 persons. W. J. Kraft of Columbia University is the general musical director in charge and C. W. Cameron of New York is the supervising architect. The contract for the organ was negotiated by C. S. Losh of the Möller staff and was signed in New York.

KEYDESK OF GREAT LIVERPOOL CATHEDRAL ORGAN.



CHICAGO WILL RECEIVE YON.

Recital at St. Patrick's Church, Jan. 7. His First Appearance Here.

Pietro A. Yon's first Chicago recital, to be given in St. Patrick's Catholic Church, Jan. 7, as announced in the December issue, is to be an important event for organists here. Mr. Yon's reputation has preceded him and his coming is awaited with the liveliest anticipations. The four-manual Austin organ in St. Patrick's is expected to be a splendid vehicle for the virtuoso's expression of his art, and as the church adjoins the downtown district, it is a convenient place.

Dr. J. Lewis Browne, organist of St. Patrick's, who is making the arrangements for the recital, has placed tickets on sale at \$1 at Lyon & Healy's box office and also at the office of The Diapason. The Illinois chapter of the guild is planning an entertainment for Mr. Yon after the recital.

The program announced for the recital will be as follows: First Sonata, Pagella; "Gesù Bambino," Yon; Toccata, Adagio and Fugue, Bach; "Tema e Variazioni," Angelelli; Sonata Cromatica, Yon; Second Concert Study, Yon.

Pietro Alessandro Yon was born in 1886, in Settimo, Vittone (Piedmont, Italy), where at the age of 6 years, he began his musical education with Angelo Burbatti, organist of the Cathedral of Ivrea. In his fourteenth year he went to Milan to continue his studies under Polibio Fumagalli of the Royal Conservatory. In a contest of pupils to be admitted to the Conservatory of Turin, October, 1901, he won the first scholarship for piano, organ and composition. In 1904 Mr. Yon went to the Academy of St. Cecilia in Rome, where he graduated with high honors, and was awarded the first prize medal of the academy and special prize medal from the Italian minister of public instruction.

Mr. Yon was for two years substitute organist at the Vatican and the Royal Church of Rome, and in 1907 was appointed organist and choir-

master of the Church of St. Francis Xavier, New York City, which important position he still holds. His compositions have been performed by the foremost artists in Europe and America.

Console of Liverpool Organ.

Through the courtesy of Henry Willis & Sons, the English organ builders, The Diapason is able to present a picture of the console of the great Liverpool Cathedral organ under construction. This organ has been frequently mentioned in these columns and the complete specifications of 215 stops have been printed. The war prevented completion of the instrument, but work will now go ahead. A fire in the church in which many of the organ parts were stored recently caused another delay and a heavy loss to the builders.

The Hinners Organ Company won the contract for the organ in the chapel of the Fort Des Moines reconstruction hospital for invalid soldiers and the instrument, costing \$5,000, is nearly finished.

Change in Subscription Rate

¶ The price of the annual subscription to **The Diapason** will be ONE DOLLAR, beginning January 1, 1919. Large and continuing increases in the cost of paper, printing and mailing make this slight advance unavoidable.

¶ Subscribers will greatly oblige us and avoid inconvenience to themselves by noting this change in making remittances reaching this office on and after January 1.

THE DIAPASON

RECALLS AUDITORIUM ORGAN ON ANNIVERSARY

LETTER BY CLARENCE EDDY

Dean of Organists Tells of Dedication of Fine Instrument and Laments Its Present Condition and Disuse.

San Francisco, Cal., Dec. 17, 1918.—My dear Mr. Gruenstein: Your reminder of the dedication of the Chicago Auditorium, which took place twenty-nine years ago, brings to my mind many pleasant memories, conspicuous among which are the conception and consummation of plans for an organ which should be worthy of that great music hall.

There was not the slightest doubt in the minds of those most interested in the project that a great concert organ would prove an essential factor in their general purpose. The prime mover in the entire enterprise was Mr. Ferdinand W. Peck, and when the subject of an organ was considered, he called upon me and solicited my interest and co-operation. Of course I was greatly interested, and the specifications of a great organ were soon drawn up, which should be second to none in this or any other country.

In the matter of an organ builder there was no competition whatsoever, and the contract was at once awarded to Hilborne L. Roosevelt of New York, the most advanced organ builder at that time in America, and a colossal instrument of over one hundred speaking stops was constructed, at a cost of approximately \$50,000. This instrument occupied then a position in the foremost class of the world's greatest organs, and therefore was something of the possession of which any community might be proud.

For the formal dedication of the organ very elaborate preparations were made, and the eminent organist and composer, Theodore Dubois of Paris, was commissioned to write a "Triumphal Fantasia" for organ and orchestra, which was played for the opening number by myself and the Theodore Thomas Orchestra, under the direction of that great musical leader. The composition was of inspiring and gigantic interest, and produced an overwhelming impression. It is a pity that it has not been heard more frequently, and that it has not been featured at an annual concert in the Chicago Auditorium during all these intervening years, but a still greater pity lies in the fact that public interest in such a remarkable organ should have been allowed to wane, until it has become merely "a thing of the past," and that the organ itself has been eclipsed by many others in this country. Shades of Ferd Peck and Theodore Thomas, how are the mighty fallen!

The Dubois "Triumphal Fantasia" is forgotten, and the noble organ has been practically thrown upon the scrap-heap. The spirit of commercialism, alas! pervades your community, and only the memory of high ideals remains. The opportunity for providing for the masses a class of the most elevating type of music within their means, as was originally intended, has been wasted. The organ has been wilfully neglected and shamefully abused, and, what is worse, no one seems to care.

Public-spirited men in many of our other large cities have realized the importance of this form of ennobling and enjoyable musical education, and provided the proper means through the construction of organs of greater scope and more advanced perfection, stimulated by lofty ideals of their builders, and encouraged by the ambition and devotion of lovers and students of the organ.

The standards of appreciation in those communities have advanced per-

ceptibly, and the dignity of the organ is respected.

The Chicago Auditorium organ, in its present condition, however, is by no means "past redemption." It contains much splendid material, which, in the hands of artist-builders, could be utilized to great advantage. The action throughout should be reconstructed and brought up to date electrically; in fact, there should be a new console which would place the entire instrument under better control. Many of the stops require revoicing, or replacing with others which are more effective, and the expressive departments should be rearranged in such a manner as to permit a freer emission of tone into the spacious Auditorium.

The expense of such alterations might perhaps amount to \$20,000 or \$25,000, but it would be money well spent, provided that the instrument eventually received adequate attention and the public were enabled frequently to enjoy its inspiring tones. Yours sincerely, CLARENCE EDDY.

CATHEDRAL ORGAN BLESSED.

Weickhardt Work at Holy Name Is Played By Middelschulte.

The formal opening of the Wangerin-Weickhardt organ in Holy Name Cathedral, Chicago, occurred on Sunday evening, Nov. 24. Archbishop George W. Mundelein blessed the instrument in person. A congregation filling the great church was in attendance.

The program included a group of Gounod numbers played by William Middelschulte in his ever brilliant form; solo numbers (including his own effective "Marche Pontificale") given by the Rev. J. E. Bourget, organist of the cathedral; excerpts from masses and motets by separate choruses of men's voices, women's voices, boys' voices and children's voices, and numbers by the combined choirs of 200 singers. It was a long program, but varied and interesting. Particularly effective was the choir of priests of the diocese.

Italian and French composers were largely drawn upon and ranged from Palestrina to Potosi. A Gounod item for tenor and baritone was admirably sung by Father Mahoney and John A. Monahan and an especial word of praise must be extended to the excellent chorus of women.

The organ itself stood out well as an example of legitimate organ building and adds another to the increasing list of instruments worthy the name in Chicago.

The Rev. Paul Smith, Ph. D., director of the cathedral choir, conducted the vocal numbers throughout and with distinguished success.

JOHN DOANE WITH WILSON.

Organist and His Quintet Provide Music for the President.

To a Chicago organist—John Doane—has fallen the honor of providing music for President Wilson on his voyage to Europe to attend the peace conference. Mr. Doane and his quintet from the Great Lakes station, which has won high praises as a consequence of its concerts in all parts of the country, sailed on the George Washington and will be with Mr. Wilson and his party until their return to America.

C. S. Losh, the active and versatile representative of the M. P. Möller factory in New York City, made his first visit to Chicago in December, in the course of an extensive business trip, on which, as is his wont, Mr. Losh closed a number of organ contracts. He naturally dropped in at the office of The Diapason and was a welcome caller. Mr. Losh joins in the general belief that the organ builders are at the beginning of a prosperous era.

Joseph Why, representing the Spencer Turbine Company of Hartford, a man who is known wherever the electric blower ministers first aid to the organ, passed through Chicago late in December on a western business trip. Mr. Why will return to Philadelphia, his home, in time to say goodby to his daughter, Miss Evelyn Why, who will go to Europe in January to do canteen work under the auspices of the Y. M. C. A.

ORGANIST SUCCEEDS TO SURPRISE OF CRITIC

BONNET FILLS THE HOUSE

In Midst of New York Season Large Audience Hears French Master "Out-Bonnet Bonnet"—Liszt Work Great Feature.

BY HAROLD V. MILLIGAN.

At the height of the musical season, when New York enjoys (or suffers from) a plethora of concerts, it is only the well-established favorites who succeed in filling the house, and not a few, even of them, have recourse to what is technically known as "paper." This is a season of violinists, and the fiddlers, young and old, but especially young, seem to have first call on the attention of the public, whatever is left over being devoted to the pianists and vocalists. For an organist to expect a good-sized audience to pay real money to hear an organ recital in a city where four or five recitals by world-renowned artists in a day are the rule rather than the exception, certainly would appear to be the height of audacity, and yet that is what happened on the occasion of Joseph Bonnet's recital at Aeolian Hall on Saturday evening, Dec. 7. Probably no other organist but Bonnet could have done it, and the size and character of the audience was no less a tribute to his art than the hearty applause with which his program was rewarded.

It has been the privilege of the present writer to study the playing of this great virtuoso repeatedly at close range and to distinguish and admire its many excellencies; on this occasion he seemed to surpass himself, to out-Bonnet Bonnet, if such a thing were possible. Added to the vigorous authority and dignity which always characterizes his work, there seemed to be a heightened dramatic quality, a warmer and more fervent glow than usual.

Mr. Bonnet does not seek out the abstruse and exotic in organ literature, but boldly invites comparison with the greatest by presenting in his programs the accepted classics, the well-known masterpieces. With the exception of the Liszt piece, probably every number on the program was known to a majority of the audience, and played by most of the organists among his listeners. To compel attention and admiration, to infuse new vitality into these well-known works, is a greater achievement than the exploitation of the unfamiliar and the bizarre.

Of his own compositions, the "Song of the Chrysanthemums" is the best-known in this country, while among the encores were the ever-popular "Variations de Concert" and "Chanson sans Paroles." The patriotic note was not lacking either, being provided by the flags draped across the front of the organ and by the "Star-Spangled Banner" before the program and "Marseillaise" and "God Save the King" at its conclusion.

The "piece de resistance," of course, was the monumental "Fantasie and Fugue" of Liszt, played in its entirety. A newspaper critic the following day spoke of it as "new in New York." Probably it is a strange fish to the ken of the newspaper music critic, but it has been played here before, notably by Mr. Bonnet himself at his series of historical recitals last season at the Hotel Astor. Saint-Saens declares it to be "the most extraordinary piece ever written for the organ." It is even more than that. In the hands (and feet) of such a master as Mr. Bonnet it is not only the most extraordinary, but probably also the greatest, work in the whole realm of organ music. It is a symphonic poem, and in organ literature can be compared only with the greatest works of Bach, such as the C minor Passacaglia, with the Ninety-fourth Psalm of Julius Reubke and the Chorales of Cesar Franck. It is, however, an even more ambitious flight than any of these and moves in a more extended compass and with a wider horizon than any of them. That it requires a master to present it and an attentive and discriminating audi-

ence to receive it goes without saying. With it, Joseph Bonnet won his "Prix de Rome" a number of years ago, and in it his art is at its highest point. Its forthcoming publication in Mr. Bonnet's series of "Historical Organ Recitals" will be awaited with the greatest interest.

CHIME MEN SEE GOOD YEAR

President of Kohler-Liebich Company Finds Outlook Good.

The Kohler-Liebich Company of Chicago, which welcomed the era of peace by giving its products the timely name of "Liberty chimes," finds the outlook as 1919 opens most promising. J. B. Kohler, president of the company, who is well-known to all organ builders, said a few days ago in speaking of prospects:

"Not being able to procure raw materials for some time, we nevertheless managed to satisfy our clients, and we are now again enabled to replenish our depleted stock. While we had to depend entirely on business termed nonessential, we have no reasons for complaint. On the contrary, considering conditions, business exceeded our expectations."

"Since Victory Day several large orders have been received, showing that times are on the mend and general optimism prevails. Several builders among our clients have informed us that their output has been normal in spite of conditions and we join them in greeting the advent of a New Year with confidence and the conviction that it will prove a prosperous one."

TWO TRIPS FOR COURBOIN

Plays at Minneapolis, Cincinnati and Grand Rapids, Mich.

Charles M. Courboin spent the day in Chicago, Dec. 11, on his way back from the northwest to Cincinnati. Mr. Courboin made a concert tour which took him as far as Minneapolis. He returned to his home at Syracuse, N. Y., for Christmas and in January will make another tour, one of the recitals on which will be at Carleton College, Northfield, Minn., which has a large Steere organ.

Mr. Courboin appeared before the Minnesota chapter of the A. G. O. in the Hennepin Avenue Methodist Church of Minneapolis on Dec. 10, playing a fine program on the large Austin organ. Dec. 12 he was in Cincinnati playing before the Southern Ohio chapter, as noted in the guild page of this issue. The following night he was heard at St. Mark's Pro-cathedral in Grand Rapids, Mich., under the auspices of the St. Cecilia Society.

Among Mr. Courboin's other January dates besides that at Northfield are recitals at Urbana, Ill., at the University of Illinois, and at Louisville.

Organ Builders to Meet.

A meeting of the Music Industries Chamber of Commerce and of its board of directors is called for Jan. 20 at 10:30 o'clock at the Congress Hotel, Chicago. The subjects to be considered include the financial report and problems of the chamber, action upon proposed amendments to the by-laws, ratification and election of new division members, the music show, and such other business as may properly come before the meeting. The boards of directors or executive committees of the various division members are invited to meet at the same time. This will bring the executive committee of the Organ Builders' Association to the meeting.

The first movement of Handel's Fourth Concerto, with cadenza by William Middelschulte, and Liszt's Fantasie on a Choral by Meyerbeer were played at an American Conservatory recital in Kimball Hall, Chicago, Dec. 7, by Miss Renzina Teminga, an artist pupil of Mr. Middelschulte.

THE DIAPASON.

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FOUR ORGANS IN TWO DAYS

Record of Kimball Company for Opening Chicago Instruments.

The W. W. Kimball Company opened four organs in two days in and about Chicago last week—one in the Melrose Park Theater and another in the Wilson Theater on Saturday, one in the Church of St. John Cantius on Sunday, and one in the Randolph Theater in the loop on Monday. The same week the Strand Theater, Clinton, Iowa, opened a big Kimball. The Jumbo Theater organ was shipped to Philadelphia and two orders came in by long-distance telephone for organs for Philadelphia and Geneva, N. Y., one of them to be shipped by express. A third order came by mail for a large three-manual instrument for Brooklyn.

A military memorial service was held at Trinity Episcopal Church Dec. 8 for Capt. Franklin Wood, Sergeant Warren H. Brust and Private John Wilson, who laid down their lives in the war. Sergeant Brust was a former choir boy of Trinity. Irving Hancock, the organist and choirmaster, played a fine program and conducted his choir in an impressive service. Selected members of the present choir, augmented by former members who were associated with Sergeant Brust during his time as soprano soloist, sang the service.

Harold Vincent Milligan, the New York organist and member of the staff of The Diapason, welcomed as a Christmas gift the arrival of a second son, who put in an appearance just in time to see his first Christmas tree. The young man's name is Robert Criswell and Mr. Milligan writes that he "has rather artistic looking hands, and I am afraid he will want to be a musician, but I will do all I can to make a plumber or a Wall street broker or something equally lucrative, out of him, so he can support me in my old age."

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RALPH H. BRIGHAM

CONCERT AND THEATRE ORGANIST

Recitals Instruction

Organist at Strand Theatre, New York City

Something New in Program-Making

By JOHN HERMANN LOUD, F. A. G. O.

It is the writer's purpose to bring to the attention of readers of *The Diapason* something new in the art of making organ recital programs. It is something which the writer has practiced since the beginning of his career as a concert organist, and the plan has had very good results, indeed.

I think we are all agreed that programs should be comprised of pieces contrasted in character; that is, no two pieces of the same character should come consecutively. I remember the advice given me by my organ teacher, the late Mr. Guilman, to be sure that my pieces were well varied.

In my opinion, however, it is not enough that the numbers should be contrasted in character. They should, in addition, be related as key. This scheme of key-relationship is very interesting in its working out and is well worth the experiment.

Some recitalists begin their programs with a Bach prelude and fugue, while others prefer a concert overture, sonata, or grand chorale. In the writer's opinion it makes little difference which comes first, but it is of great importance what follows and what is chosen for the third number on the program, etc.

Let us try making out a sample program. We will begin with the Concert Overture in C minor by Hollins. Our second number should be rather quiet in character and in some key related to C minor, G, E flat, or A flat major. With an average repertoire to choose from it should not be difficult to select an appropriate piece. Suppose we name the Cantabile in A flat from the Fourth Symphony, Widor, a very beautiful and appropriate selection.

For our third number we have our choice of many things, such as the swiftly moving scherzo, graceful minuet, etc., and a fine variety of keys to pick from (D flat, E flat, E major and F minor). The Scherzo in E, Gigout, is a fine choice. For number 4 Bach's Prelude and Fugue in A minor is just the thing.

Our program is half-done, and not a bad one by any means. Here it is:

1. Concert Overture in C minor, Hollins.
2. Cantabile (Fourth Symphony), Widor.
3. Scherzo in E, Gigout.
4. Prelude and Fugue in A minor, Bach.

Let us try another. Bach's Prelude and Fugue in D will be first. Our second number can be in B minor, G minor, G major or B flat major. Loret's Cantabile in B minor or Boely's Con Moto in G minor are both good. For number 3 a sonata of Rheinberger would fit in nicely and the Pastoral Sonata, Op. 88, is capital.

One of the best and most favorably received programs the writer has ever given was for the New England chapter, A. G. O., in 1905 or 1906, and it was constructed upon this principle of related keys. It was as follows:

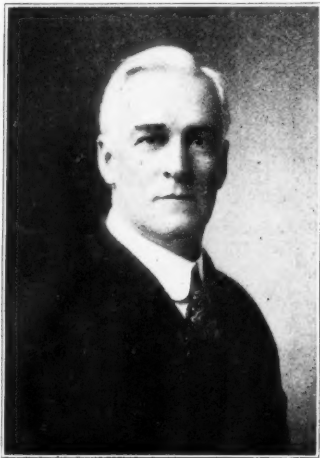
- Nineteenth Sonata, Rheinberger.
- "Lamentation," Guilman.
- Fugue in B minor, Bach.
- "Grand Piece Symphonique," Franck.

Andante in D with variations and Allegro in B flat, Mendelssohn.

This recital consumed one hour and twenty-five minutes actual time and was not tedious, although it might have been had the pieces been arranged differently.

The last movement of the Rheinberger sonata is in G major; Guilman's "Lamentation" is in D minor, ending in D major; Bach's B minor fugue follows nicely, and is followed in turn by the Franck composition in F sharp minor and major, and the

JOHN HERMANN LOUD.



JOHN HERMANN LOUD is one of Boston's ablest and best known organists and also one of its most capable men in every sense. Mr. Loud was born forty-five years ago at Weymouth, Mass., of musical parents. He studied organ at the New England Conservatory of Music in 1883 under Henry M. Dunham and harmony under Stephen A. Emery. From 1893 to 1895 he studied abroad—in Berlin, Paris and Oxford—taking organ and composition with Franz Grunke and Heinrich Urban, organ and harmony with Alexandre Guilman and theory and choir training with J. Varley Roberts. From 1896 to 1900 Mr. Loud was organist and choirmaster of the First Congregational Church of Springfield, Mass. Then for five years he was at the Harvard Church, Brookline. For ten succeeding years he held the same position at the First Baptist Church in Newton. Since 1915 he has been organist and choirmaster of the Park Street Church of Boston. In 1897 Mr. Loud was made an associate of the Royal College of Music in London and in 1907 he became a fellow of the American Guild of Organists. He has given more than 350 organ recitals in the United States and Canada. Mr. Loud is state president of the National Association of Organists for Massachusetts and secretary of the New England Chapter of the A. G. O.

Mendelssohn numbers follow out the scheme beautifully.

The writer believes some organists will be glad to try this plan, and he can at least assure them that it has been successful in his case.

Quarles on Western Tour.

Professor James T. Quarles, the Cornell University organist, has been on a western recital trip that takes him to St. Joseph, Mo., Independence, Kan., and St. Louis, his old home. At St. Joseph Mr. Quarles gave the dedicatory recital on the Skinner organ just completed in the First Christian Church. His program for this occasion was: Concert Overture, C minor, Hollins; Gavotte, Martini; "Musette en Rondeau," Rameau; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Serenade, Rachmaninoff; "Allegro Giubilante," Federlein; Elevation, Rousseau; "Marche Heroique," Saint-Saens; "Evening Bells," Wheelton; Finale (Adagio Lamentoso) from "Symphony Pathetique," Tchaikowsky; "March of the Wise Men," Mallory; "Holy Night," Goller; "Hallelujah," ("Messiah"), Handel.

Dickinson Lectures on Organ.

Clarence Dickinson gave a lecture in the chapel of the Brick Church in New York on Wednesday evening, Dec. 4, on the "History of the Organ as an Instrument." The address was illustrated with lantern slides, and upon its conclusion the large audience adjourned to the church, where the different stops, the various tone colors of the organ, the string and the echo organs, the unusual dynamic control, and the possibilities of crescendo and diminuendo were illustrated in the short movements or sections of compositions which would most strikingly reveal the quality of each. It was a unique evening, illuminating and delightful.

Hawley's cantata, "The Christ Child," was given Dec. 22 at a fine musical service under the direction of Mrs. Bruce S. Keator, organist of St. Andrew's Methodist Church in New York City.

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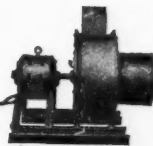
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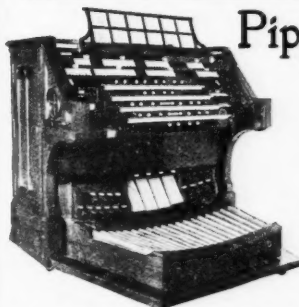
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RECITAL PROGRAMS

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.—Mr. Kraft is again giving his famed recitals at Trinity Cathedral once a month. The dates for 1919 are Jan. 29, Feb. 10, March 17, April 21 and May 19. On Nov. 18 he played as follows: March, "Trump and Circumstance," Elgar; "The Lost Chord," Sullivan; March, "The Stars and Stripes Forever," Sousa; National Anthems of the Allies; March from "Aida," Verdi. The organ was supplemented with trumpets and drums for these selections, three trumpeters and a tympanist assisting Mr. Kraft.

At the recital Dec. 16 the offerings were: Concert Overture in D minor, Matthews; Cantilene from "Prince Igor," Borodin; California Suite (dedicated to Mr. Kraft), Ligeti; Gavotte, Debussy; Minuet, Beethoven; Suite in G, Concert, Arber; Serenade, Rachmaninoff; Morning Song, Hollins; Andante from Fifth Symphony, Beethoven; Wedding March, Sousa.

Emery L. Gallup, Chicago.—Mr. Gallup will play the following program of French compositions at St. Chrysostom's Church on Sunday afternoon, Jan. 5, at 1 o'clock: Sixth Symphony (entire), Widor; Pastorale (E major), Cesar Franck; Improvisation-Caprice, Chorale (E major), Joseph Jonen; Romance and Finale from the Fourth Symphony, Vieme.

W. A. Goldsworthy, New York City.—Mr. Goldsworthy's most recent programs in his recital series at the Washington Irving High School under the auspices of the Board of Education of New York offered these compositions:

Nov. 17—Sonata in A minor, Borowski; "Ereotik," Grieg; Rustic Dance, Demarest; "Thanksgiving," Demarest; Souvenir, Drgla; Processional from "Herod," Cole; Deliberate; Scherzo, Dethier; Berceuse, Delbruck; Andantino, D minor, Lemare; "Marche Lorraine," Ganne; "Finlandia," Sibelius; Overture, Weber; "Serenata Neapolitana," Seeböck; Serenade from "An Arcadian Idyll," Lemare; Festival March, Smart; "The Lost Chord," Sullivan; "On a Fine Day," Madame Butterfly; Puccini; Funeral March of a Marionette, Gounod; "Arago-naise," Massenet; Elegy, Massenet; "La Brabançonne."

Dec. 8—"Finlandia," Sibelius; Serenade, Piere; "All Thro' the Night," Grati-nal; "Peer Gynt," Suite, Grieg; March from "Aida," Verdi; Meditation ("Thais"), Massenet; "Fanfare du Orgue," Shelley; "In Paradisum," Dubois; Madrigal, Simonetti; "La Mar-seillaise."

Dec. 15—Toccata, Fifth Symphony, Widor; Humoresque, Dvorak; Concert Prelude and Fugue, Faulkes; Gavotte ("Mignon"), Thomas; "To a Wild Rose," MacDowell; Persian Suite, The Courts of Jamschid; "The Shepherd in the Field," Malling; Christmas Offertory, Gerson.

Gordon Balch Nevin, Greensburg, Pa.—Mr. Nevin gave his third recital on his new organ in the First Presbyterian Church Nov. 26 and offered a beautifully varied program which included the following works: "Marche Pittoresque," Ernest R. Kroeger; Largo, from Concerto for Two Violins, Bach; "Elfen," Bonnet; Overture to "Zampa," Bonnet; Prelude to "Parsifal," Wagner; Allegretto Roco-co, John Gordon Seely; "Jubilate Amen," Kinder; Meditation from "Thais," Masse-net; "The Nutcracker Suite" (Three Transcriptions), ("Dance of the Reed-Pipes," "Arabian Dance," "Dance of the Sugar-Plum," Fairy," Tchaikowsky; Scotch Fantasia, Macfarlane.

Mr. Nevin gave a recital at the First Presbyterian Church before the woman's association of that church on Dec. 5, playing the following program: "Allegro Giubilante," Gottfried H. Federlein; Arcadian Idyll (Suite), Edwin H. Lemare; "Liebestraum," Franz Liszt; Suite, "The Tragedy of a Tin Soldier," Gordon Balch Nevin; "Jour de Printemps," Ralph Kinder; "The Angelus," Jules Massenet; "Marche Slav," P. I. Tchaikowsky.

Frederick Arthur Henkel, Nashville, Tenn.—The tenth session of the Nashville Art Association's free organ recitals in Christ Church on Sunday afternoons is in full swing. The program Nov. 10 was in memory of Major Eugene C. Lewis, first vice president of the association and chairman of the board of directors of the Nashville, Chattanooga & St. Louis Rail-way. Mr. Henkel played these composi-tions: "Marche Heroique Jeanne d'Arc," Dubois; "A Memory," Stebbins; "Love Death," "Tristan and Isolde," Wagner; Spring Song, Macfarlane; Pastoral Suite, Demarest.

On Nov. 24 Mr. Henkel's recital was in memory of the fallen heroes of the war and he played: "On the Coast," Buck; "Marche Funebre et Chant Sep-raphique," Guilmant; "A Memory," Steb-bins.

Andrew J. Baird, Middletown, N. Y.—Mr. Baird gave the second recital of his series at the Webb Horton Memorial Presbyterian Church Nov. 25 for the ben-efit of the Red Cross. He played: Overture to "Stradella," Flotow; "The Magic Harp" (Pedal Etude), Meale; Allegro Appassionato from Fifth Sonata, Guil-mant; Fantasia in E minor ("The Storm"), Lemmens; "In Springtime," Kinder; Toccata in D minor, Bach; Med-itation, d'Ervy; Toccata, d'Ervy.

Herbert Foster Sprague, Toledo, Ohio.—Mr. Sprague gave a program by com-positors of the allied nations for his fifth recital in Trinity Church Nov. 17. All the organ numbers were presented for the first time in Toledo. There were five groups, as follows: French Composers: "Prelude, Festival en ré Mineur," Amédée Reuchsel; "Gai-

tercoise sur l'un Vieux Noël Alsacien," J. A. Wiernsberger; "Priore," Clement Lore; "Cortège Funèbre," Theodore Du-fois.

English Choral Composers: "Grieve Not the Holy Spirit of God," Tertius Nobis; "Trinity Choir—Eugene Hartman, tenor soloist; "Ho! Every One That Thirsteth," George Martin (Trinity Choir—Harry Turvey, baritone soloist).

Italian—"Sonata Cromatica," Pietro A. Yon.

Polish—"The 15th Psalm," "Hallelu-jah," Cesar Franck (Trinity Choir).

American Composers—"An Eastern Idyl," Robert S. Stoughton; "Early Morning at the Monastery," Bruno Z. Klein; Postlude in G, George Whiting.

At the First Methodist Church of Grand Rapids, Mich., Mr. Foster gave a recital Nov. 21, at which his offerings were: Sonata Eroica, C. Villiers Stanford; Jesu Bambino, Yon; Meditation, Rubek; "From the South," Gillette; "In the Grotto," dedicated to Mr. Sprague; Stoughton; "Prelude on St. Major," Rousseau; "Cantilene en La Major," Sa-mone; Andantino, Chauvet; "Fugue en re Major," Guilmant; "Adagio de la Seizieme Symphonie," Widor; "Finale de la Premiere Symphonie," Vieme.

W. H. Donley, Seattle, Wash. Professor Donley is giving his second series of Sunday afternoon recitals at the First Presbyterian Church. At the first one of the series, played Nov. 21, his program was: Overture, "Raymond," arranged for the organ by W. H. Donley; Thomas; "On the Ganges," Stoughton; "Will o' the Wisp," Nevin; "Grand Chœur," Kinder; "Lied," Dethier; Caprice, Hueter; Berceuse, Moszkowski; March, "Pan Americana" (by request), Herbert.

The second recital was given Dec. 15 with these offerings: "Meditation a Sainte Chotilde," James; "Masaniello," Overt-ure, Aubert; "Within a Chinese Garden," Stoughton; "From the South," Gillette; "Dragon Flies," Gillette; Egyptian Suite, Luigini; March, "America the Beautiful," Macfarlane.

Edwin Stanley Seder, Chicago.—At his Thursday afternoon recitals in the Fourth Presbyterian Church in December Mr. Seder played:

Dec. 19—Sonata in A minor, Op. 98, Rheinberger; "Vision," Rheinberger; Al-legretto in B minor, Guilmant; Canon in F, Sa-mone; Cantabile, Franck; Musette and Toccata, Mally.

Dec. 26—"Christmas Offertorium," Lemmens; "Noel," d'Aquin; Rhapsody on An Old Carol, Faulkes; Pastorale (Christ-mas Sonata), Diemel; "Christmas in Sicily," Yon; Offertory on Christmas Hymns, Guilmant; "March of the Nazi," Dubois; "The Shepherds in the Field," Malling; Christmas Offertory, Gerson.

In January Mr. Seder will give these programs:

Jan. 2—Sonata 2, in C minor, Mark An-drews; "Adoratio et Vox Angelica," Dubois; Humoresque, Frank E. Ward; Con-certo in G minor (Adagio and Gavotta), Camidge; Reverie, Frynsinger; Toccata and Fugue in D minor, Bach.

Jan. 9—Sonata 5, in C minor, Guilmant; Elizabethan Idyll, Noble; Egyptian Suite, Stoughton; "Benediction Nuptiale" and Grand Chœur in G minor, Hollins.

Miss Helen J. Schaefer, Flemington, N. J.—Together with Miss Charlotte Lund, the soprano, Miss Schaefer gave a rec-ital at which she played these numbers on the organ: Scherzo Caprice, Charles Gilbert Spross; "Kol Nidre" ("Oh, Day of God"), Bruch; Rhapsody, Rossetti; Con-cole; "Con Amore," Dethier; Variations on a Scotch Air, Dudley Buck.

J. Lawrence Erb, Urbana, Ill.—Mr. Erb gave the 12th recital at the University of Illinois Auditorium the afternoon of Oct. 6, playing: Prelude and Fugue in G, Bach; Andante from Sonata, Op. 26, Beethoven; Allegretto Grazioso, from Sonata in A, Mozart; "Album Leaf," Schumann; "At Evening," Gatty Sellers; Allegro con Brio and Adagio from Sonata in E minor, Rogers; Autumn Song, Faulkes; Allegretto Grazioso, Tours; Wedding Hymn, Woodman.

At his recital at the same place Nov. 17 Mr. Erb played as follows: Toccata, Fugue and Andante Cantabile (Symphony No. 4), Widor; "Chant Poétique," Dig-ley; Andante con Moto, Calkin; "Hosana," Dubois; Romance in G, Shelley; Melody in C, West; Grand Chorus in March Form, Guilmant.

George M. Chadwick, Boulder, Colo.—Beginning with November, Professor Chadwick is giving a series of monthly Sunday recitals in the Methodist Church. His program for Nov. 25 was: Sonata, Op. 65, No. 6, Mendelssohn; Andante Assai (from the "Sakuntala" Overture), Goldmark; Fantasia and Fugue (Great G minor), Bach; First "L'Arlesienne" Suite (Prelude, Minuetto, Adagietto, "Le Carillon"), Bizet.

R. Buchanan Morton, St. Paul, Minn.—The following music was played in the House of Hope Church during November by Mr. Morton, organist of the church: Overture Miniature from "Casse Noisette Suite," Tchaikowsky; "Nautilus," MacDowell; "Ave Maria," Bach-Gounod; Prelude and Fugue A major, Bach; Noct-urne, Charles Quet; "We Never Will Bow Down" ("Judas Maccabaeus"), Handel; Fountain Reverie, Fletcher; Al-legretto from Sixth Violin Sonata, Beet-hoven; Fantasia in B (the smaller), Moz-zart; Interlude in E flat, Dubois; "Bo-Thai Faithful Unto Death" (St. Paul), Mendelssohn; Postlude on "Why Wandering Thou," Guilmant; Chorale: Prelude on "Alleen Gott in der Höh Sei Ehr," Bach.

James T. Quarles, Ithaca, N. Y.—Pro-fessor Quarles, Cornell University organ-

ist, has played the following programs at recent recitals:

Oct. 23, Sage Chapel—Toccata and Fugue in D minor, Bach; Intermezzo, Op. 116, No. 1, Brahms; Fantasia in D flat, Saint-Saens; "To a Wild Rose," MacDowell; "Legend," Dvorak.

Oct. 30, Bailey Hall—Concert Overture in C, Matland; "The Magic Harp," Meale; "Valse Triste," Sibelius; "Even-ing Rest," Hollins; "Marche Slave," Tchaikowsky.

Nov. 16, Bailey Hall—Recital in mem-ory of Andrew Jackson White, first pres-ident of Cornell University; Sonata 3, Mendelssohn; Largo, from "Xerxes," Handel; Pilgrims' Chorus, from "Tann-häuser," Wagner; Nocturne, from "Mid-summer Night's Dream," Mendelssohn (violin, violoncello, piano and organ); "Finlandia," Sibelius; "Ave Maria," Schubert (violin, piano and organ); "Hallelujah," from "Messiah," Handel.

Nov. 20, Sage Chapel—Sonata No. 2, Borowski; Prelude in E minor, Chopin; "Benediction Nuptiale," Saint-Saens; Gavotte, Debat-Ponsant; "Song of the Volga Boatmen," Russian folk-song; An-cient Pharaonic Processional (MS.), R. S. Stoughton (written for and dedicated to Professor Quarles).

Dec. 4, Bailey Hall—Suite in D, Arthur Foote; Canon in B minor, Schumann; "Meditation a Ste. Chotilde," Philip James; "Salut d'Amour," Elgar; "In der Natur" (Overture), Dvorak.

Lillian Arkell Rixford, Cincinnati, Ohio. Mrs. Rixford gave an organ recital in the first subscription series of the College of Music of Cincinnati at the Union Dec. 16, playing: Sonata in D minor (Allegro con brio e con fuoco, Adagio; Allegro con brio), Jan Van Eyken; Short Fugue in G major, Bach; Passacaglia in A minor, George Leopold; Scherzo in D minor, William Faulkes; "Angelus du Soir," Joseph Bonnet; Caprice, Charles A. Sheldon; Suite in C (Chorale, Introduction and Scherzo, Andante religioso, Finale), Homer N. Bartlett; Romeo (Jornu at the piano).

W. W. Landis, Allentown, Pa.—Mr. Landis gave a recital Dec. 1 at St. Stephen's Lutheran Church, with the assist-ance of Mrs. Landis, contralto. The pro-gram was: "Offertoire de Sainte Cecile," No. 3, J. Grison; Lullaby, Macfarlane; Fugue a la Gigue, Bach; contralto, "O Thou, That Tellest Good Tidings to Zion," (Messiah), Handel; "Will o' the Wisp," G. R. Nevin; Minuet, Beethoven; "An Elizabethan Idyll," Noble; Contralto, "People Victorious" ("Hora Novissima"), Parker; Fantasia on "Battle Hymn of the Republic," Kinder; "Chanson de Joie," Hailing; Contralto, "Hear Me When I Call," Bruno Huhn; "At Twilight," Fryn-singer; "Postlude Nuptiale," Guilmant.

Roger P. Conklin, Huntington, N. Y.—Mr. Conklin, assisted by the Jephtha Quartet, gave a recital in the Central Presbyterian Church the afternoon of Dec. 1, with the following offerings: "Marche Nuptiale," Faulkes; Gavotte, Wesley; Allegro (Concerto in D), Handel; "A Cloister Scene," Mason; "From Greenland's Icy Mountains," James.

Alfred Hubach, Kansas City, Mo.—Mr. Hubach gave the dedication recital on the organ, built by the Reuter-Schwarz Company for the First Presbyterian Church of Baxter Springs, Kan. The concert was given Nov. 25 and was a noteworthy event for Baxter Springs, as it marked the opening of its first organ. Mr. Hubach played as follows: "Vari-ations de Concert," Bonnet; Andante, Symphonie Pathétique No. 6, Tschai-kowsky; "Flat Lux," Dubois; "Cantilene Pastorale," Guilmant; "Christmas in Sicily," Yon; "Marche Religieuse," Guil-mant; Berceuse, Dickinson; Hallelujah Chorus ("Messiah"), Handel.

Charles Heinroth, Pittsburgh, Pa.—Mr. Heinroth's program at Carnegie In-stitute, Dec. 1, was as follows: "The Star-Spangled Banner," Prelude, to "Mighty," Thomas; "The Lost Chord," Sullivan; Serenade, Piere; Suite in G minor, Rogers; "Fantasie Triomphale," Dubois; Andante Cantabile from Fourth Symphony, Widor; "An Elizabethan Idyll," Noble; Triumphant March from "Aida," Verdi.

Caspar P. Koch, Pittsburgh, Pa.—At his recital in the North Side Carnegie Hall Dec. 1, Mr. Koch played: "The Star-Spangled Banner"; Prelude in E minor, Dethier; Serenade, Foster; "Finlandia," Sibelius; "A Day in Venice," Ethelbert Nevin; "Marche Slav," Tchaikowsky; "America."

Carl F. Mueller, Milwaukee, Wis.—Mr. Mueller gave his twelfth recital at the Grand Avenue Congregational Church on Sunday afternoon, Dec. 1, with the as-sistance of Miss Clementine Malek, so-prano. Mr. Mueller's selections were: First Sonata, D minor, Op. 12, Guilmant; Chorale Prelude, "Christ, Our Lord, to Jordan Came," Bach; "The Magic Harp" (A pedal study), J. A. Meale; Menuet, Paderevski; "Marche Russe," Oscar E. Schminke.

Henry F. Seibert, Reading, Pa.—At a Red Cross benefit concert arranged by him at his church—Trinity Lutheran—Mr. Seibert on Nov. 25 played the fol-lowing organ selections: Concert Scherzo in F, Purcell Mansfield; Allegro Cantabile from Fifth Symphony, Widor; Toccata in D, Ralph Kinder; Largo, Handel; "In Springtime" (Requested), Ralph Kinder; Berceuse, Stebbins; Concert Fantasia on a Welsh March, W. T. Best.

Mr. Seibert gives a recital before the evening service every Sunday. Recent programs have been:

Nov. 3—Concert Scherzo in F, Purcell Mansfield; "To a Wild Rose," MacDowell; "A Deserted Village," MacDowell; "The

Answer," Wolstenholme; "At Evening," Ralph Kinder; Fantasia on "A Mighty Fortress Is Our God," William Faulkes.

Nov. 10—Largo ("New World" Sym-phony), Dvorak; Fantasia in D flat, Saint-Saens; "To a Wild Rose," MacDowell; "Legend," Dvorak.

Nov. 17—National Anthems of the Al-lies; "Jubilate Deo," Alfred J. Silver; "Sunset and Evening Bells," Federlein; "Come, Ye Thankful People, Come," Elvey.

Nov. 21—Intermezzo, Rheinberger; "Adoration," Borowski; "Gesu Bambino," Pietro Yon; Scherzo, James H. Rogers.

Dr. J. Lewis Browne, Chicago.—Dr. Browne gave the opening recital on an Austin two-manual organ in Bethany Evangelical Lutheran Church, Thorndale and Magolda avenues, on the evening of Sunday, Dec. 8. His selections included: Sonata No. 1, in A minor, Rheinberger; Andante from First Suite (paraphrased), Hind; "Scherzo Symphonique," J. Lewis Browne; Lullaby in E minor, Wesley; Fugue in C major, Bach; "Christmas in Sicily," Yon; Extemporization.

Lucien E. Becker, F. A. G. O., Port-land, Oregon.—The lecture-organ recitals on the Olds memorial organ in the Reed College Chapel by Mr. Becker are a fea-ture again this year. On Dec. 10 Mr. Becker played, Fifth Sonata, Guilmant; "The Swan," Saint-Saens; "March of the Magi Kings," Dubois; Serenade, A major, Piere; Elevation, Rousseau; "Variations de Concert," Op. 1, Bonnet.

This was the second of the series of recitals being given by Mr. Becker on the second Tuesday of each month. The next recital is Jan. 1.

Franklin Stead, Peoria, Ill.—Mr. Stead, president and director of the Peoria Mus-ical College, gave a recital in Recital Hall at the college Dec. 9, offering these compositions: Sonata, D minor (intro-duction and Allegro), Pastorale and Fi-nale, Guilmant; "Vision Fugitive," Fre-derick Stevenson; Gavotte (from Twelfth Sonata), Martin; Chromatic Fantasia, Thiele; "The Magic Harp," Meale; Fan-tasie Symphonique, Rossetti; G. Cole; Suite ("In India"), R. S. Stoughton; Toc-cata (from Fifth Symphony), Widor.

Carl K. McKinley, Hartford, Conn.—Mr. McKinley gives a brief recital every Sunday at the vesper service in the First Church of Christ. His recent offerings have been:

Dec. 16—Chorale in E, Cesar Franck; "Angelus," Massenet; Nocturne, Ferrata; Finale from the First Symphony, Vieme. Nov. 17—Berceuse from "Jocelyn," Godard; Cantilene, Watling; Elegie, Tom-belle; "Marche Solennelle," Tombelle. Nov. 24—Passacaglia, Frescobaldi; "Chaire de Laine," Bonnet; Andante from the Fourth Sonata, Bach; "Lament," Carl McKinley; Improvisation, "Dundee," Carl McKinley.

The first of Mr. McKinley's interesting compositions is based on the quotation from Longfellow, "... from its rocky caverns the deep-voiced, neighboring ocean speaks, and in accents disconsolate answers the wail of the forest."

Miss Edna A. Treat, Urbana, Ill.—Miss Treat gave a recital at the University of Illinois Auditorium Nov. 24, playing this program: Grand Chorus in D, Guilmant; Nocturne, Dethier; Allegro in F sharp minor, Guilmant; Pastorale, Foote; Sym-phony No. 1, Maquaire.

Samuel A. Baldwin, New York City.—The latest programs by Mr. Baldwin in his City College series, given this year at St. Luke's Church, have been as fol-lows:

Dec. 8—Allegro and Adagio from Sixth Symphony, Widor; Berceuse, Vieme; Prelude and Fugue in A minor, Bach; Prelude in D flat, Glazounoff; Cantilene from "Prince Igor," Borodin; Toccata, Op. 71, No. 7, Arthur Foote; Fountain Revery, Fletcher; Festal Postlude, Schminke.

Dec. 15—Overture, Occasional Oratorio, Handel; "Scena Pastorale," Bossi; Fan-tasia and Fugue in G minor, Bach; "Romance sans Paroles," Bonnet; Sketches of the City, Nevin; Andante Cantabile from String Quartet, Tchaikowsky; Theme and Finale in A flat, Thiele.

Dec. 22—Concert Overture, Faulkes; Air from Suite in D, Bach; Fugue in G major, a la Gigue, Bach; "Noel sur les Flutes," d'Aquin; March of the Magi, Dubois; "Rhapsodie sur des Noels," Gigout; Humoresque, Dvorak; Symphony No. 5 (Allegro Vivace; Allegro Cantabile and Toccata), Widor.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe's vesper recitals at the South Congregational Church in Decem-ber brought out these programs:

Dec. 1—Andante Cantabile, Tschai-kowsky; Serenade, Schubert; Cradle Song, Grieg; Concert Overture, Faulkes.

Dec. 8—Christmas Offertory (Chorus of Shepherds, "Gloria in Excelsis," Pas-torale, Adoration, Chorus), Lemmens; Pastoral Symphony, Handel; "The An-nunciation," Malling; Fantasia on Chris-tian Carols, Faulkes.

Dec. 15—"Christmas" (Introduction, Pastoral, Variations), Dethier; "The Holy Night," Malling; "March of the Magi," Dubois; "Hallelujah" ("Mount of Olives"), Beethoven.

Dec. 29—Overture to Occasional Or-atorio, Handel; "Ave Maria," Arcadelt; Mountain Idyll, Schminke; Toccata, d'Ervy.

J. E. W. Lord, Meridian, Miss.—Dr. Lord played at the inauguration of the Buchanan memorial organ in the Scottish Rite Temple of Meridian Dec. 8, on the instrument built by M. P. Möller. A large audience heard the rendition of the following numbers: Overture to "Lohen-grin," Wagner; March from "Aida,"

Verdi; Sarabande, Handel; "Echo Bells," Brewer; "La Serenata," Braga; Cathedral Grand March, Ryder.

Albert F. McCarrell, Chicago—In presenting another of his "popular programs" at the Second Presbyterian Church Dec. 8, Mr. McCarrell played: Prelude and Fugue, E minor, Bach; Minuet in G, Beethoven; "Laus Deo," Dubois; "Reve Angelique," Rubinstein-Lemare; Largo, "New World" Symphony, Dvorak; Introduction and "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Midsummer Caprice, Johnston; "Sunset" (Pastoral Suite), Demarest; "Thanksgiving," Demarest.

T. Tertius Noble, New York City—Mr. Noble's audiences for his "hour of organ music" at St. Thomas' Episcopal Church Sunday evening are constantly growing and are an indication of the appreciation of good organ playing and excellence in program-making among his clientele. Mr. Noble's latest programs have been as follows:

Overture, in C minor and major, Thomas Adams; Reverie, Noble; Romance and Allegretto (by request), Wolstenholme; Prelude, C. V. Stanford; "Homage to Mendelssohn" and Festival March, J. Baptiste Calkin; Meditation, Bairstow; "God Save the King" (with variations), Samuel Sebastian Wesley.

Overture, "Athalia," Handel; "Petite Berceuse," Borowski; Passacaglia, in C minor, Bach; Prayer, Rubinstein; Prelude, "L'Amour," Moussorgsky; "Petite Berceuse," Sokolowsky; "Silhouettes," Rebikov; Theme, with Variations in D flat, Noble; Evensong, East-Lope Martin; "Marche Triomphale," Lemmens.

Fantasia, in F minor ("The Clock"), Mozart; Largo, in C, Beethoven; Chorale Prelude, "Sleepers, Wake," Bach; Siciliano, in G minor, and Gavotte, in F major, Bach; Prelude, in C sharp minor, Bachmannoff; "Morning" and "Death of Ase," Grieg; Berceuse, Jannefelt; Nuptial Postlude, Guilmant.

Corinne Dargan Brooks, Paris, Texas—Mrs. Brooks gave the following recital program at the Central Presbyterian Church of Paris on the evening of Nov. 25: "Grand Choeur," Dubois; "Memories," St. Clair; Astarte Intermezzo, Mildenberg; "The White Dawn is Stealing," Cadman; "By the Waters of Minnetonka," Lieurance; "In India," Stoughton; Introduction to Act 3, "Lohengrin," Wagner; "On the Lake of Galilee," Barton; "The Nile" (from Egyptian Suite), "The Courts of Jamsheed" (from Persian Suite), Stoughton; Gavotte, "Mignon," Thomas; "Benedictus," Barton.

Francis Sanford DeWire, Youngstown, Ohio—Mr. DeWire gave a recital of Christmas music as follows at St. John's Episcopal Church on the evening of Dec. 22: Christmas Chorale, "Good News from Heaven the Angels Bring," Fachelbel; Christmas Serenade, Duke; Jubilo, Bach; Pastoral Symphony from "The Messiah," Handel; Christmas Carols from Lorraine, d'Aquin; Three Preludes on Christmas Carols of the Sixteenth Century, Boely; Offertory on Two Christmas Hymns, Guilmant.

Winifred Price, Milwaukee, Wis.—Miss Price gave a recital as follows at Trinity Methodist Church the evening of Nov. 24: Adagio, Sonata 5, Guilmant; "Lamentation," Guilmant; Scherzo, Sonata 5, Guilmant; Evensong, Easthope Martin; "At Twilight," Charles A. Stebbins; "The Swan," Stebbins; Midsummer Caprice, Edward F. Johnston; "The Lost Child," Sullivan; Triumphal March, Sullivan.

Frederick C. Mayer, West Point, N. Y.—Mr. Mayer gave his thirty-ninth recital at the Military Academy chapel, Dec. 8, assisted by May E. Proctor, mezzo-soprano, and Lenora Biddle Brown, violinist. Mr. Mayer played: March of the Magi, Dubois; "Christmas in Sicily," Yon; Prelude to "The Coming of the King," Buck; "Prayer of the Virgin," Massenet; "Carillon," Elgar.

Albert Riemenschneider, Berea, Ohio—Mr. Riemenschneider played an entire program of Pietro A. Yon's works at his vesper recital at Baldwin-Wallace College Oct. 4, the compositions offered being: Sonata Cromatica, Humoresque, "Christmas in Sicily," Toccata, "Arpa Notturmo," "Echo" and First Concert Study.

G. Hermann Beck, St. Louis, Mo.—Mr. Beck played the following Sunday evening programs at Emmaus Lutheran Church in December:

Dec. 1—Epilogue, J. R. Gillette; Arabesque, Karganoff; "Song of the Seraphim," R. Becker; "Solace," Sibley Pease.

Dec. 8—Festival March, R. Becker; "Twilight Devotion," Sibley Pease; Offertoire in E flat, E. M. Read; Prayer and Response, Rockwell.

Dec. 15—Sonata 5 (First Movement), Guilmant; "In Venice," Sellars; Reverie, H. Blair; "Vespers," Diggle.

Dec. 22—Festival March, E. M. Read; Andante Pastorale, Galbraith; Offertory C. B. Forbes; Prayer (Gothic Suite), Boellmann.

Dec. 25—Christmas Offertory, Barrett; "Gesu Bambino," Yon; "O Night of Nights, O Star of Stars," N. Wells; Christmas Pastoral (Silent Night), Harker.

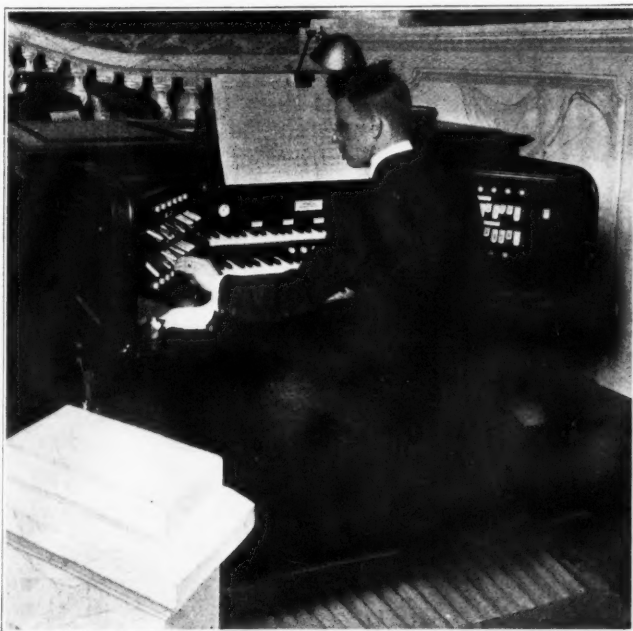
Arthur C. Becker, Chicago—During the month of December Mr. Becker played the following numbers at St. Vincent's Church, Chicago: Sonata No. 1, Harwood; Prelude and Fugue in E minor, Bach; Adoration, Gaul; "Hosanna," Dubois; Cantabile and Grand Chorus from Sixth Sonata, Guilmant. On Christmas Day Mr. Becker played as a pre-service recital: "The Shepherd's" Mallin; Christmas Pastoral, Ruehling; Noel d'Aquin.

Melvin Biggs Goodwin, Philadelphia—The organist of the Westside Presbyterian Church, Germantown, gave a recital on the new two-manual Estey organ

LOUIS R. FLINT AT NEW POST

St. Louis Organist Now Plays at the New Fox Liberty Theater.

Louis R. Flint, the St. Louis organist, has resigned at the Grand Central Theater to take up his duties at the new William Fox Liberty Theater. Here he has a large, complete three-manual electric Moller organ of forty-five stops, chimes, harp, bells, etc. His



LOUIS R. FLINT.

work requires him to play at times with a twenty-four piece orchestra, and also alone during feature pictures, and at each show a solo in spot light. Mr. Flint has a chance to use all classes of music, from severe to the light popular compositions. It is one of the finest theaters in the west, running one show in the afternoon and one in the evening.

Mr. Flint played a dedicatory recital on a Wicks organ at Newman, Ill., Dec. 13, and is engaged to open an organ at Bicknell, Ind., in a few weeks.

in the First Baptist Church of Vineland, N. J., Dec. 4. Mr. Goodwin was assisted by J. Milton Deacon, tenor, of Philadelphia. The program included: "Marche Militaire," Gounod; Introduction and Minuet from Gothic Suite, Boellmann; Reverie, E. H. Lemare; "In Springtime," Kinder; "Finlandia," Sibelius; "Morning" and "Ase's Death" (Peer Gynt Suite), Grieg; "Will o' the Wisp," G. B. Nevin; "Chanson du Soir," R. L. Becker; Communion in G, Batiste; Overture to "William Tell," Rossini.

Henry F. Anderson, F. A. G. O., Cleveland, Ohio—Mr. Anderson, subdean of the Northern Ohio chapter, A. G. O., gave a program of organ music at the evening service in Emmanuel Church Dec. 1, at which a special feature was "The Wind and the Grass," a composition of Harvey B. Gaul of Pittsburgh, which has been inscribed to Mr. Anderson. It was a brief but most tasteful program and included the following: Triumphal March, Alfred Hollins; "Aspiration," Arnold Dolmetsch; "The Wind and the Grass," Harvey B. Gaul; A Fantasy, C. Edgar Ford; Serenade Op. 3, Serge Rachmaninoff; Elegie, Tschakowsky; Harvest Thanksgiving March, Calkin.

Clarence Eddy, Oakland, Cal.—Among Mr. Eddy's brief evening recital programs at the First Presbyterian Church have been these:

Dec. 1—"Vespers," d'Evry; Pastorale (new), Katherine K. Davis; "Gloria in Excelsis," Harrison; "Fountain Reverie," Percy E. Fletcher; Elegy (new), Charles H. Lloyd.

Dec. 8—"Benedictus," Reger; Cradle Song, F. E. Bache; three new pieces for the organ by Pietro A. Yon—1. "Hope" (Dedicated to Clarence Eddy); 2. "Echo" (Double Canon in unison); 3. "Italian Rhapsody."

Ernest O'Dell, Whitby, Ont.—At an organ and vocal recital in All Saints' Church Dec. 18 Mr. O'Dell's numbers were: Overture for Organ, Driffield; Andantino in D flat, Lemare; Christmas March, Gade; Variations on "Adeste Fideles," Melville; "Chanson de Joie," Halling; Fugue in G major (a la gigue), Bach.

Miss Ethel Lynn Ross, Springfield, Ill.—Miss Ross gave a Christmas recital at the First Presbyterian Church Dec. 22 in the afternoon, playing as follows: Rhapsodie on Christmas Themes, Eugene Gigout; "The Holy Virgin" ("The An-

nunciation," "Mary Seeks Elizabeth and Praises God," "The Holy Night"), Otto Malling; Variations on an Ancient Christmas Carol, Gaston Dethier; Christmas Pastorale ("Messiah"), Handel; "The Caravan of the Magi," J. H. Maunders; "Christmas in Sicily," Pietro Alessandro Yon; "Hallelujah Chorus" ("Messiah"), Handel.

G. Howard Freed, Lansdale, Pa.—Mr. Freed gave this program Nov. 27 at Trinity Lutheran Church for the benefit of the Red Cross: Concert Overture in E minor, Rogers; "Christmas in Sicily," Yon; "Lamentation," Guilmant; "Amica-

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Andrew D. White and His Love of Music

By PROFESSOR JAMES T. QUARLES
(Organist of Cornell University)

In the death of Andrew D. White, Nov. 4, America lost one of her most distinguished citizens. As the first president of Cornell University he gave that institution those ideals which have ever made it distinctive among American universities. As historian and writer on historical subjects he achieved an eminence for sheer scholarly ability and keenness and accuracy of judgment which made him as well known among thinking people of Europe as America. As minister to Russia and ambassador to Germany, he achieved a distinction which marked an epoch in the history of American diplomacy. He was a true publicist, grounded in the philosophies out of which the laws of nations are constructed.

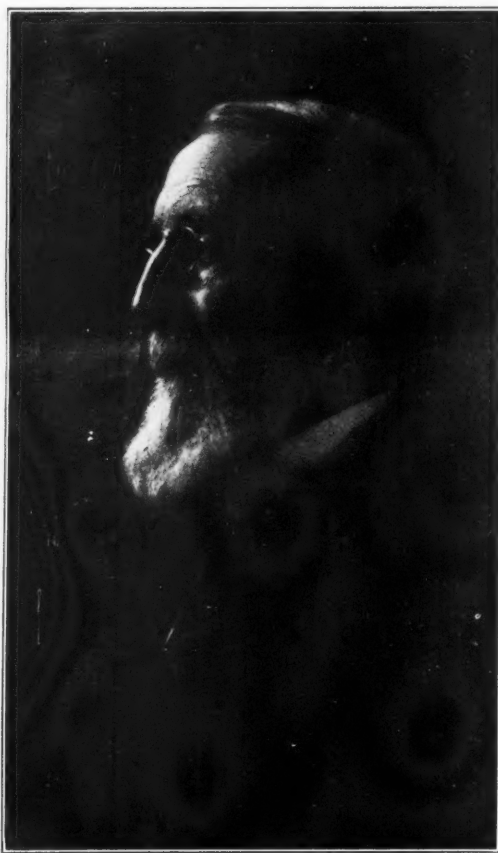
With all these multifarious activities he found time to remain all his life a true lover of the beautiful in whatever garb it is to be found. He delighted to surround himself with beautiful and unique works of art. His love of architecture—and he was a great connoisseur—was second only to his great love of noble and inspiring music. All his life he never missed an opportunity to hear good music well presented. His was a refined and eclectic taste. He greatly preferred organ and choral music to all other. It seemed to stimulate his deeply religious nature much the same as fine architecture did. His absorbing interest in Gothic architecture and in ecclesiastical music doubtless sprang from the same spirit. He was reared in a church possessing a beautiful liturgy and all his life he took deep interest in all forms of liturgical worship. His lifelong friend, Professor T. F. Crane, tells of his enjoyment of the Mazarabic Ritual at the Cathedral of Toledo, and relates how much gratified he was at hearing the splendid "Miserere" of Esclava performed on Good Friday in the Cathedral of Seville. His autobiography is full of anecdotes revealing his love of the best of church music and his zeal in seeking it out wherever he happened to be. He relates how as a boy 10 years old he was impressed by the service heard in the then newly erected Trinity Church in New York City. He says: "The idea uppermost in my mind was that here was a building which was to last for hundreds of years and that the figures in the storied windows above the altar would look down upon new generations of worshippers centuries after I, with all those living, should have passed away. My feeling for religious music was then, as since, very deep, and the organ of Trinity gave satisfaction to this feeling, the tremulous ground-tone of the great pedal diapasons thrilling me through and through."

This same susceptibility to impressive services remained with him all his life. In another place he gives his impressions of music in Russia, while minister at St. Petersburg in 1892-1894. "Most beautiful of all was the music at another of these Easter ceremonies, when the choristers, robed in white, came forth from the sanctuary and sang hymns by the side of the empty sepulcher under the dome."

"The singing by the choirs in Russia is, in many respects, more beautiful than similar music in any other part of the world, save that of the cathedral choir of Berlin at its best. I have heard the Sistine, Pauline and Lateran choirs at Rome; and they are certainly far inferior to these Russian singers. No instrumental music is allowed, and no voices of women. The choristers are men and boys. There are several fine choirs in St. Petersburg, but three are famous—that of the emperor at the Winter Palace Chapel, that of the archbishop at the Cathedral of St. Isaac, and that of the Nevski Monastery. Occasionally there were concerts when all were combined, and nothing in its way could be more nearly perfect."

He refers to the music in the Ber-

DR. ANDREW DICKSON WHITE.
(Former President of Cornell University and Lover of the Organ.)



lin Cathedral as follows:

"As to my life on the continent in general, German Protestantism seemed to me simple and dignified; but its main influence upon me was exercised through its music, the 'Gloria in Excelsis' of the morning service at the Berlin Cathedral being the most beautiful music by a choir I had ever heard—far superior, indeed, to the finest choirs of the Sistine or Pauline chapel at Rome; and a still deeper impression was made upon me by the congregational singing."

"The most impressive Roman Catholic ceremonies which I saw in Europe were in Germany, and they were impressive because simple and reverent; those most so being at Würzburg and Fulda, where, in the great churches, large bodies of the peasantry joined simply and naturally in the singing of the mass and at the vespers."

The following quotation from the diary of his visit to Oxford, England, in 1885 is also of interest: "The evening service at King's College was most beautiful; nothing could be more perfect than the antiphonal rendering of the Psalms by the two choirs and the great organ. More and more I am impressed by the educational value of such things."

This conviction of the "educational value of such things" seems to give an interesting clew to his attitude toward music and the other arts. While president of Cornell University and afterward as member of the board of trustees, his influence was always exerted in their behalf. The organ recital of to-day, the two beautiful four-manual organs, the impressive musical service in Sage Chapel, the chimes and their music—all of these things are monuments of his influence and inspiration. He on several occasions purchased music at his own expense which he thought should be heard at the university. He was so inspired with a performance of Cherubini's great Requiem in C minor, which he heard somewhere in Europe, that he secured complete orchestra score and parts and sufficient copies of the vocal score that it might be given at Sage Chapel. Portions of this impressive work, built up as it is to such noble grandeur from the simplest of materials, were performed at his funeral by his own special request.

Down to the very last, even when his failing strength prevented his attending other functions, he was accustomed to take his regular place at the organ recitals and at the chapel services. Whenever he had guests from away, he always wanted them to hear the big organ which was given to the university and installed in Bailey Hall in honor of his eightieth birthday. The present writer enjoyed and was privileged for over five years to gratify his refined and appreciative taste on these occasions. They were intimate and informal and revealed the soul of the man. At other times, in his own home, he would gladly leave other guests to talk organs and organ music with those interested. He was well informed on matters of organ construction and delighted to hear of recent progress in organ-building and of notable new organs played by the writer. His own pet hobby with regard to this matter was that the diapasons were the crowning glory of an organ, and that the thirty-two-foot pedal was an absolutely necessary foundation.

He cared little for the modern so-called "orchestral" method of playing. He was impatient of light, trivial tid-bits. His special favorites among composers were Beethoven, Handel, Mendelssohn and some of the Bach works that he knew and understood. I remember well his enthusiasm after hearing the third Mendelssohn Organ Sonata. He came, his face beaming with exaltation, and insisted that it should be played at the dedication of the new organ in Bailey Hall. He was very fond of Sibelius' "Finlandia," and I am sure that his own Russian experiences and his historical insight revealed to him the passionate longing for freedom and liberty which the composer sought to convey.

He certainly was a great source of stimulation to the organists of Cornell. His never-failing enthusiasm for the organ and its music made him indeed helpful. He is missed, but his spirit still lives and will ever be an inspiration to Cornell and Cornellians. Would that men in important and influential positions everywhere would take his life as a model! A great future for music in America would then be assured and we should be indeed a musical nation—loving the best that music has to offer.



"IN SPRINGTIME," by Lucien G. Chaffin.

"PASTORALE," by Katherine K. Davis.

Published by Boston Music Company.

The promised post-war activity among the music publishers does not seem to have materialized as yet—at least not in those departments devoted to supplying the organ loft. Only two organ compositions come to the reviewer's desk this month, both from the Boston Music Company. They are, however, quite worth bringing out, regardless of war conditions. Katherine Davis essays the rather hackneyed pastoral form with complete success, and avoids the commonplace by the vitality of her themes and the adroitness with which she handles them. A piquant and stimulating touch of acidity is added to the harmonic flavor by an occasional discreet use of dissonance. Mr. Chaffin's "In Springtime" is a merry little piece appropriate to that season when composers' thoughts lightly turn to larks and meadow-brooks. Mr. Chaffin's birds warble in melodious syncopation, not to say rag-time, and the soft-voiced flutes are exploited with unflinching skill.

"SING, O HEAVENS," by Gottfried Federlein; published by Boston Music Company.

"O LET THE NATIONS BE GLAD," by Ralph Kinder, published by the H. W. Gray Company.

"THOU WILT KEEP HIM," by Irving Gingrich, published by National Music Company.

"AMERICA THE BEAUTIFUL," by R. Nathaniel Dett, published by J. Fischer & Bro.

Ralph Kinder's "O Let the Nations Be Glad and Rejoice" was written for the peace celebration of 1918, and is an example of how rapidly publishers can move when the inspiration seizes them. As to the rapidity with which composers move, that is another matter. In this case there is no indication of haste in Mr. Kinder's composition, which is a very creditable piece of work under any circumstances, and may well take its place in the repertoire of Thanksgiving anthems, long after the immediate occasion for its composition has become a matter of history. It follows the not-unfamiliar form of such compositions, containing a tenor or soprano solo by way of contrast in the middle section, the closing episode being ushered in with a fugal exposition, to the words "Thanks be to God, Which giveth us the victory."

Federlein's "Sing, O Heavens" contains two dramatically effective solos for baritone and two choral passages, the first a beautiful andante. "They shall not hunger nor thirst," and the second a joyous "Sing, O Heavens." The music is unusually interesting, and exhibits considerable individuality.

Nathaniel Dett, who is in charge of the music at the famous Hampton Institute in Virginia, has made a good setting of the ever-popular poem, "America the Beautiful."

Gingrich's "Thou Wilt Keep Him in Perfect Peace" is an easy anthem for soprano and tenor solos, quartet and chorus.

Death of Louis H. Eaton.

Louis H. Eaton, former organist of Trinity Church at San Francisco and also its choral director, one of the leading musicians of California, and, more recently, organist at Stanford University, as well as professor of music at that institution, died in Palo Alto, Nov. 15. He had been suffering for some time from heart trouble, which developed into Bright's disease. The funeral took place at Memorial Chapel, Stanford University. Clarence Eddy, an intimate personal friend of the decedent, was present. The services were conducted by the Rev. Dr. Gardner, dean of Stanford University, and the musical service was presided over by Warren D. Allen, dean of the College of the Pacific, who acted as organist, and the Stanford University choir. Mr. Eaton leaves a widow, Mrs. Emma L. Eaton, a daughter, Miss Dorothy Eaton, and a son, Louis R. Eaton.

When Lansdale, Pa., celebrated peace day it had the help of its ingenious organist, G. Howard Freed. In telling about it the Lansdale Republican says: "For some time Professor G. Howard Freed has considered the siren whistle on the engine room of the Abraham Cox plant capable of producing music when under the proper control. He went to the plant and tried it at 7 o'clock in the morning, but found that a stronger rope was necessary and promised to try it again after the rope had been placed. Between 1 and 2 o'clock the residents of Lansdale were astounded to hear those popular songs 'Over There,' 'Keep the Home Fires Burning,' 'America,' as well as the Doxology being played on the Cox whistle. Professor Freed repeated his very able renditions at 5 p. m. These unusual musical accomplishments were considered one of the features of the day's festivities."

N. A. O. CONVENTION WON FOR PITTSBURGH MEETING THERE IN AUGUST.

Western Day Expected To Be One
Feature of the Annual Meeting
of National Association
for 1919.

The executive committee of the National Association of Organists is holding monthly meetings at national headquarters, 1 West Forty-eighth street, New York, for the purpose of perfecting plans for next summer's convention, which is to be held in Pittsburgh about Aug. 1. These meetings will be kept up during the winter and President Schlieder is bending every effort to formulate a program that will embrace all questions pertinent to the life and work of the organist, be it in church, concert or theater.

It is understood that a strong western contingent will attend the convention, and there will probably be a Western Day, devoted exclusively to the activities of organists from the middle and far west.

BONNET OVATION IN BOSTON.

Appearance with Orchestra a Triumph—Organist Coming West.

Joseph Bonnet received an ovation seldom accorded an artist at his appearance as soloist with the Boston Symphony Orchestra, Dec. 13 and 14, in Symphony Hall. Mr. Bonnet won a triumph for himself and many recalls from the large audience, which included nearly every organist of the city. Three recitals followed this engagement in Boston as well as a tour in New England.

After another New York recital in Aeolian Hall, Jan. 2 Mr. Bonnet will leave for his trans-continental tour opening in Buffalo, Jan. 5. The engagement with the Chicago Symphony Orchestra will occur Jan. 24 and 25, at Orchestra Hall, and Jan. 27, in Milwaukee.

Nearly every date for the middle

west is already booked before starting for the coast.

W. Lawrence Cook in Training.

W. Lawrence Cook is now in the officers' training school at Camp Taylor, Ky., with the Fifty-seventh Training Battery. He has resigned his position as organist of the Lawrenceville School to enter the military service. Upon completion of the training course Mr. Cook plans to resume his musical activities.

Jores Supervisor of Organists.

Ernest F. Jores, who has held the position of general musical director with the William Fox circuit of theaters since last February, because of too strenuous duties has relinquished this post and accepted that of assistant general musical director, which carries with it the office of supervising organist, in which capacity he will be known after the first of the year.

Christmas week was one of the gayest of the Chicago Opera. Among other high spots, it brought Mme. Galli-Curci forward in three performances and introduced the new French tenor, Charles Fontaine. Dec. 30 Carolina Lazzari repeats the delightful performance of Delilah in "Samson and Delilah." John G. Sullivan will again be heard as Samson. New Year's Eve, Mme. Galli-Curci makes her farewell appearance in Chicago this season. For this event she will be heard in a revival of "Dinorah." She will be assisted by Carolina Lazzari. New Year's night, "La Gioconda" will be the holiday bill and appearing in it will be Rosa Raisa, who gives a notable performance of the title role, Cyrena Van Gordon and Lazzari. Mary Garden will make her first appearance of the season Jan. 3 in one of her former successes, Feyrier's "Monna Vanna." At the Saturday matinee, Gounod's "Faust" will be presented with Yvonne Gall in the role of Marguerite, and Charles Fontaine, the new tenor from the Paris Opera, in the title part for the first time here. Others in the cast will be Marcel Journot as Mephistopheles, Anguste Bonfilliez as Valentine, Irene Pavloska as Siebel and Louise Berat as Martha. "Cavalleria Rusticana" and "Pagliacci" will be the attraction at the popular price performance Saturday evening. Dora Gibson, who is a famous singer from Covent Garden, will make her first Chicago appearance in opera in the role of Santuzza.

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283	MtoD	If a Man Die	Lerman	SH .12
295	M	Awake, Thou that sleepest	Maker	SC(U)B(U) .10
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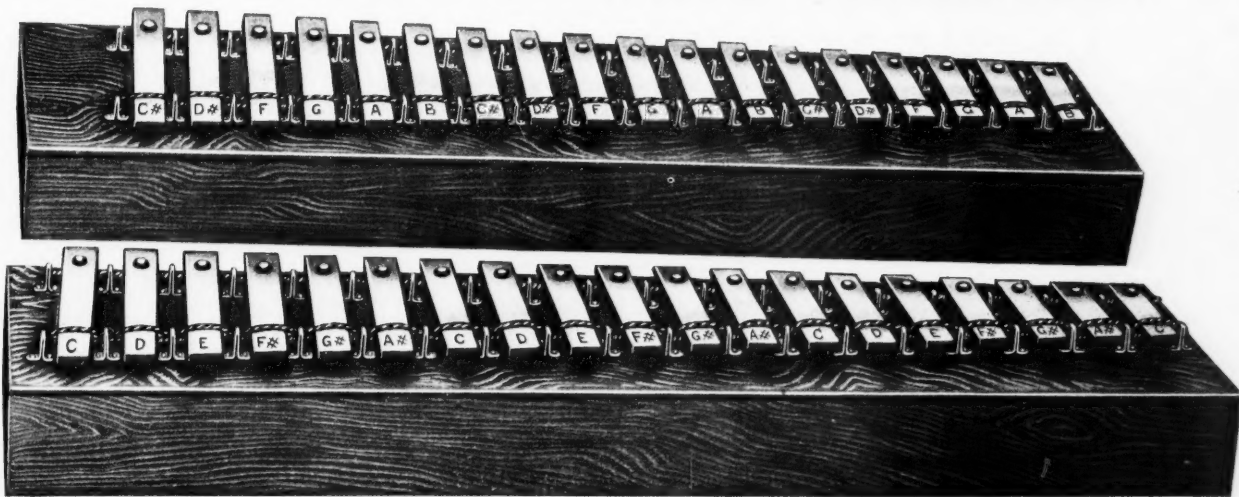
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Facts and Fallacies of the Tuning-Fork

By GEORGE ASHDOWN AUDSLEY, LL. D.

Tenth Article

It has been shown that, according to the teaching of Professor Tyndall, the propagation of sound is purely a mechanical matter—*motion*, nothing but *motion*. We have Mr. Sedley Taylor eloquent on the same idea. This writer in his "Sound and Music," remarks:

"In every case accessible to common observation, where sound passes from one point of space to another, it necessarily traverses *matter* either in a solid, liquid, or gaseous form. We may hence conjecture that the presence of a material medium of some kind is indispensable to the transmission of sound. Having ascertained that a material medium in every case acts as a carrier of sound, we have next to examine in what manner it performs this function. The roughest observations suffice to put us on the right track in this inquiry, by pointing to a connection between *sound* and *motion*. The passage, through the air, of sounds of very great intensity is accompanied by effects which prove the atmosphere to be in a state of violent commotion. The explosion of a powder magazine is capable of shattering the windows of houses at several miles distance. Sounds of moderate loudness—such as the rattle of carriage wheels, the stamping of feet, the clapping of hands—are produced by movements of solid bodies which cannot take place without setting up a very perceptible agitation of the air. In the case of weaker sounds, the accompanying *air-motion* cannot, it is true, be ordinarily thus recognized; but, even here, a little attention will usually detect a certain amount of movement on the part of the sound-producing apparatus which is probably capable of being communicated to the surrounding air. These considerations raise a presumption that sound is invariably associated with agitation of the conveying medium—that it is impossible to produce sound without at the time setting the medium in motion. If this should prove to be the case, there would be ground for the further conjecture that motion of a material medium constitutes the mechanical impulse which, falling on the ear, excites within it the sensation we call sound." (The italics are our own.)

We hope the reader will understand all that Mr. Sedley Taylor desires to convey in this masterly piece of cautious writing. He is to be congratulated on his consummate caution, which is a lesson to all acousticians who are given to dogmatic assertions regarding a force they seem to have no knowledge of. Did we not feel somewhat assured to the contrary, we should, from the passage just quoted, imagine him not to be quite certain of the truth of the theory he teaches. It will be recognized that such expressions as: "We may hence conjecture," "probably capable of," "raise a presumption that," and "if this should prove to be the case, there would be ground for the further conjecture that," are not in the usual dogmatic style of the unquestioning and enthusiastic wave-theorists.

From the passage quoted it seems evident, however, that Mr. Taylor dare not dispute the teaching of Professor Tyndall that sound is propagated alone by the *mechanical motion of the medium through which it passes*. It will be seen that the fundamental principles of the popular science of acoustics have made no advance since quaint William Tansur, "Musico-Theorico," wrote in 1829. This worthy says: "All sound is made by motion, and that motion is the vibration, or modulation, of air. Sound is produced by a body striking against the air, and is grave or acute, in proportion to the force with which the air is struck, and the magnitude of the body that strikes against it. All sound is supported, and carried distant, by the medium or air, which is called the sphere of activity, the element of sound, so far as the medium passes, so far passes the motion with it, and when the motion ceases, then must the sound cease also. All sounds move in a trembling or vibrating motion." Here we have *motion* in the propagation of sound, nothing but *motion*; and Tyndall and Helmholtz

have made no advance beyond the teaching of Tansur, the Musico-Theorico of 1829.

We have now to return to the tuning fork in one of its most remarkable and instructive demonstrations of sound-force. Neither the apparatus employed along with the fork, nor the experiment performed with them, has ever appeared in a text-book on acoustics, so far as our knowledge extends, and we can well understand the omission of a demonstration so fatal to the teaching of the wave-theory.

The apparatus is shown in the accompanying illustration, Fig. 6, and may be thus described:

It consists of four canister-shaped vessels of aluminum, closed save at the small projecting necks. These are resonators, accurately tuned to c', of 512 vibrations per second. The resonators

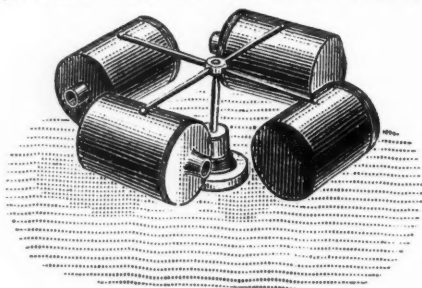


Fig. 6.

tors are attached to the ends of four cross arms, also of aluminum, provided at the central crossing with a small boss or cup, which rests freely upon a sharp steel point, attached to the top of a pillar-stand, as indicated in Fig. 6. By this arrangement, the suspended resonators are perfectly balanced, and revolve on the steel point with the greatest ease. The rest of the apparatus consists of a tuning-fork of 512 vibrations per second, mounted on a resonant case of wood, of the usual form. The experiment is performed in the following simple manner: The resonators, adjusted on the steel point, are placed on a table and brought to rest, then the open end of the fork's resonant case is brought opposite and near to the stationary resonators, and while the case is held firmly in position the fork is bowed. Immediately sound is produced the resonators begin to revolve, and while the bowing is continued become faster and faster until their motion becomes very rapid. The force generated by the fork attacks the open ends of the resonators, creating a sympathetic vibration in the air within them and causing a reaction of forces which has never been satisfactorily explained. The resonators revolve in this one direction only, and if set revolving in the opposite direction, as if pushed on their flat closed ends, the sound-force will first stop them, and then send them round in the proper direction. Sound produced by other means than the fork, provided it is exactly the same pitch, will set the apparatus in motion. At the close of a lecture we delivered some years ago, before the Clef Club of New York, a gentleman came forward and desired to test the apparatus with the human voice. Pitching his voice exactly to the pitch of the fork, and singing loudly and at a safe distance from the apparatus, the resonators immediately responded and revolved rapidly. This was a new and most instructive experience.

Having formed our own opinion regarding the operation of sound-force in this notable experimental demonstration, we naturally sought information and, if possible, confirmation respecting the conclusion we had arrived at. On December 2, 1889, while still resident in England, we sent to Dr. A. Wilford Hall, Ph. D., LL. D., founder of the Philosophy of Substantialism, a full description of the apparatus and its action under the sound produced by the tuning-fork. Our communication and his views ap-

pear in Vol. VII, pp. 25-26, of "The Microcosm," New York, 1890. From these pages we quote, verbatim, Dr. Hall's remarks:

"We are under many obligations to Dr. Audsley for sending us the drawing and explanation of this unique and invaluable piece of acoustical apparatus.

"He is unquestionably right in his surmise that its behavior can only be accounted for on the view that sound is a substantial force, and that air-waves, supposed to be sent off from the tuning-fork, have nothing whatever to do with this movement.

"We go further and assert that the action of this wheel is the most complete overturn of the wave-theory of sound that could be imagined, while it is an equal and unlooked-for demonstration in favor of the Substantial Theory. Let us now proceed to prove the truth of this assertion.

"The fact that the wheel turns at all is positive proof that its motion is not due to the dashing of air-waves against it from the tuning-fork, because these waves, if any such are sent off, being mere mechanical impacts, as the wave-theory teaches, must no more tend to move the resonators in the one direction than in the other, thereby equalizing and counteracting the tendency to move. That the claimed air-waves sent off from a vibrating body are purely mechanical impulses, striking any other object with the same force as they will strike a stretched cord, is proved by the fact that Tyndall, Helmholtz, and all acoustical writers refer to these same air-waves as sent off from a

turn the wheel of resonators as much in one direction as the other.

"Indeed, if any difference can be imagined to exist, such mechanical impacts should tend to rotate the wheel in the opposite direction [to that in which it invariably moves], since the flat ends of the resonators form better abutments against which such waves may impinge and give up their energy than the partially pointed ends with the necks. Is not this clear?

"If this wheel were really caused to rotate by the force of the air-waves driven against it, then manifestly any powerful tuning-fork, whatever its vibrational number, would produce on the wheel the same effect as would the c' fork, since there is no vibration involved in this circular movement of the wheel calling for corresponding vibrational impacts or synchronous re-inforcements to get up the movement as claimed in the production of sympathetic vibrations. Remember that Dr. Audsley states that no other fork except the c' will move the wheel, and this is of course true even were the most powerful organ-tone ever produced employed with its supposed air-waves a thousand times stronger than those of the c' fork, unless of a unison tone. Hence the demonstration is conclusive that mechanical air-waves, such as the wave-theory claims, are, in no wise concerned in this movement."

"Let it be distinctly remembered that these substantial but immaterial pulses of sound-force do not act at all on material bodies, however light and easily moved, unless their vibrational tension puts them in synchronous sympathy with that of the sounding instrument. Hence, unless there were something connected with the four arms of this wheel having a tension in sympathetic synchronism with the substantial sound-pulses emitted by the c' fork, it is manifest that such pulses would produce no effect on the wheel one way or the other.

"But here is the fact that unlocks the whole mystery. The air-column or chamber in each of these resonators is in exact sympathy with the c' fork and has the same vibrational number, but as these air-columns can only be reached in full power by the sympathetic force at the ends having the open necks, hence the substantial sound-pulses from the fork and its resonant case, acting exclusively against that end of these air-chambers must necessarily drive the resonators in the direction in which they invariably move.

(To be concluded.)

Frank Van Dusen played a short recital of French compositions preceding Dr. R. A. White's lecture on "France" at the People's Liberal Church, Chicago, on Sunday evening, Dec. 8.

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PHILADELPHIA NEWS OF ORGAN ACTIVITIES

RECITAL BY YON IS UNUSUAL

Organ Players' Club Hears Lecture
by Dr. Audsley and Reginald L.
McAll Will Address It
in January.

BY DR. JOHN McE. WARD.
Philadelphia, Pa., Dec. 23.—Now and then one listens to an organ recital the playing of which stands out in bold relief—a thing different from the usual. Such a recital was played at the West Walnut Street Presbyterian Church on Nov. 18 by Pietro A. Yon of New York. The occasion was the formal opening of the new four-manual Möller organ, which was played and displayed in a manner most unusual. Mr. Yon is a "live wire" with a message, and knows how to impart it; he invests the instrument with a vitality as a part of himself, and the result is a display of virtuosity seldom heard outside the large cities and by players of the first rank.

The program opened with the Second Sonata by Pagella, little known in this country but quite worth while. Played as he plays it, it bears repetition and will improve on further acquaintance. Several of his own clever compositions appeared on the program, which was listened to with rapt attention throughout by a large audience. Many members of the American Organ Players' Club were present to hear, for the first time, Mr. Yon's "American Rhapsody," which he has dedicated to the club. It is in "free" style, treated rather differently from recent effusions containing "American" airs, and was favorably commented on by the club members who greeted the composer after the recital proper. Mr. Yon, by request, played several extra numbers after the general audience had departed; this gracious act was much appreciated by his fellow members of the club.

At a recent meeting of the directors of the A. O. P. C., held at the residence of the president, it was decided, on account of the fuel conditions, to omit all recitals up to January, and substitute lectures for the members.

The first event was an illustrated lecture on "What Is Musical Sound?" by George Ashdown Audsley, I.L. D., the noted authority on organ construction, acoustics, etc., and author of several well known works on these subjects, held in Presser Music Hall on Dec. 9. A large and representative audience greeted the lecturer, who was introduced by the president of the club. For two hours the speaker discoursed on his subject, illustrating the various points with acoustical and musical apparatus made especially for the purpose by Paris artificers. Many of the club members participated in the demonstrations and were greatly edified thereby. The experiments refuting the "wave theory" of sound were exhaustive and convincing, as was also the demonstration of the "power" of musical sound to rotate a series of aluminum cups balanced upon a needle point. Lively discussions followed the lecture, proving that the facts elucidated had deeply impressed the minds of the hearers.

This is the seventh time Mr. Audsley has lectured before musical societies on these scientific subjects.

The second lecture of the course will be heard in January. Reginald L. McAll, who has spent the last year in France with the Y. M. C. A., will be the speaker. The writer spent three days (and especially nights) in Portland, Maine, last summer, with "Reggie," who is well known to organists of Philadelphia and New York, and can testify to the wonderful experiences and exploits of this volunteer who went to France to carry music to the weary life of the Poilu. The talk will be elaborately illustrated with pictures taken on the spot by the speaker.

The position of organist and choir-

master at the Church of the Saviour has been awarded to Albert T. Maynard, lately of Ridgefield, Conn., and formerly of Wales. He succeeds Wassili Leps, conductor of the Philadelphia Operatic Society.

At the First Baptist Church, Seventeenth street above Walnut, selections from Handel's "Messiah" were sung by an augmented choir under direction of Frederick Maxson, Dec. 15.

The new Haskell organ in the West Collingswood, N. J., Presbyterian Church was formally opened on Friday, Dec. 20, with a recital played by John McE. Ward of Philadelphia. It contains two manuals, twenty-eight stops, electric action and detached console.

The Haskell firm finished a new two-manual organ in Shiloh Baptist Church, Wilmington, Del., Dec. 21. A recital was played by John McE. Ward on the 23d with the assistance of Miss Wilanna Bruner, soprano.

ORGANIST OCCUPIES PULPIT.

Walter J. Clemson of Boston Makes Appeal for Hymn Singing.

By invitation of the Bishop of Massachusetts, Walter J. Clemson, late dean of the New England Chapter, American Guild of Organists, and a leader of camp and community singing, occupied the pulpit of Trinity Church, Boston, on the evening of Dec. 1 and addressed a congregation of 900 on singing. After an earnest exhortation, hymns were sung with and without the organ and choir, emphasis being laid on a strong accent in each tune.

This effort to increase the value of congregational singing appeared to be highly successful, and it is hoped that the diocese will respond to the call in sacred music as communities have responded in camp songs.

Chadwick Establishes Business.

Charles F. Chadwick has begun business auspiciously as an organ expert in Springfield, Mass., where he is well known to organists through his long connection with the J. W. Steere & Son Organ Company. Mr. Chadwick will devote himself to tuning, rebuilding and repair work of various kinds. He was with the Steere company more than twelve years. He moved to Springfield in 1904. Two years later he became western manager of the Hutchings-Votey Company with headquarters in Chicago. In 1908 he returned to the Springfield company. In 1912 he was elected president of the company, a position he held until January, 1916, after which he was vice president. He was also factory superintendent for a time.

J. E. W. Lord, who went to Whitman College, Walla Walla, Wash., in the fall, has returned to his old home at Meridian, Miss., and has taken his former place, being invited to return upon the resignation of his successor.

A large organ for the Forum at Wichita, Kan., is one of the leading suggestions for a memorial to the fallen soldiers of the late war in that thriving western city.

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THE DIAPASON

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Official Organ of the Organ Builders' Association of America.

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CHICAGO, JANUARY 1, 1919.

WHERE DOES SWEET MUSIC GO?

[Sonnet written on hearing Clarence Dickinson's "Reverie" at Oberlin College.]

Where does sweet music go, when mortal ears
No longer hear its soul-refreshing notes?
Out from our silent midst to wider spheres
On undulating ether-wings it floats
To worlds within our world; and mayhap, too,
The flowers feel its passage through the air.
Some violet is yet more deeply blue,
Some rose more fragrant for its being there.
Four forth, oh organ, then, thy fullest sound,
That all the universe may grandly ring,
Myriad jewels form within the ground,
The stars be shaken and the angels sing.
And thou, oh musing organist, wake from thy sound,
And see what praise the glinting sunbeams bring.

JANE CORDETT.

FOR THE YEAR 1919.

A happy and prosperous year is the wish of The Diapason to all its readers. And we feel confident that it will be an excellent year for all of us—a period of many readjustments, but of immense promise in every field, and especially in that of music. A necessity in war, as it has amply proved itself, music is just as much a necessity and a pastime of peace, and everyone who has an interest in the advancement of the organ may rest assured that within the next few months a great demand for new organs will assert itself and that organists may expect to receive the rewards that are their part for performing ably on both the new and the old instruments.

As a prelude to other improvements in the service it endeavors to render its readers The Diapason is able to announce two noteworthy additions to its staff. The best writers and authorities on the organ have long contributed to these columns. In addition to them we have had the assistance of men who have written regularly and most interestingly, such as Mr. Milligan and Mr. Burroughs. We now add to them two others—Dr. Harold W. Thompson of Albany, N. Y., who in the December issue began a most illuminating department on "The Quartet Choir," and Dr. John McE. Ward of Philadelphia, who will contribute each month a news letter from the city of brotherly love. Philadelphia is a "good organ town." It has many fine instruments and just as fine organists. It boasts the largest organ yet constructed and the contract has been let for a still larger. Dr. Ward, as president of the American Organ Players' Club, a Philadelphia organization whose fame is by no means local, represents all that is best in Philadelphia organ circles, and is known to organists everywhere. He has often written for The Diapason.

Dr. Thompson was valedictorian of the centennial class of 1912 at Hamilton College, and holds the degrees of A. M. and Ph. D. from Harvard. Since 1915 he has been organist of the First Presbyterian Church of Albany, founded in 1763 and numbering on its roll such names as Hamilton and Jay

in Revolutionary days and a large number of the state's prominent men at present, including Governor Whitman, the secretary of state, the president of the University of the State of New York, and many judges, commissioners, etc. He is an assistant professor at the State College, where he has charge of the work in Oral English and directs the chamber music concerts. He was director of singing for the S. A. T. C. last fall. Dr. Thompson has had a varied experience with all sorts of choirs.

Albany has always had an unusual number of prominent organists and choirmasters. Among those now living are the composers T. Frederick Candlyn, Abram W. Lansing, Leandre Dumouchel and George E. Oliver; among the choirmasters who are well known in other cities are Alfred Hallam, Dr. Frank Sill Rogers and Dr. Thompson. The editor of the music column in the Albany Journal quoted from Dr. Thompson's first article at length.

Dr. Thompson's column is one that should prove of great value, and comments on the topics that he takes up will be welcomed and promptly referred to him.

PLAYING GERMAN MUSIC

Charles M. Courboin illuminated the sanctum of The Diapason with his ever cheerful and inspiring presence on Dec. 11. Mr. Courboin speaks and thinks with the same repose that characterizes his playing, and his attitude is always that of generosity toward others, be they organists or otherwise. But Mr. Courboin had met with experiences that led him to suggest that The Diapason speak out on the folly of barring German classical music from organ programs. We are glad to pay our respects to those whom Mr. Courboin and others meet occasionally in their travels who are shocked when Wagner is played and do not know that he was a champion of democracy and the foe of the Prussian system. These half-educated critics range all the way from the western clergyman who rose in his righteous wrath and forbade a recital organist's playing his Bach number, because the late Mr. Bach was a German, to the latest vintage of editors of one class and another who have to write to fill their columns and seem almost to die in the effort.

Mr. Courboin is a Belgian, whose father and sisters have been refugees for the last four years, and are only now about to return to their home, the scene of Prussian militaristic rapine and destruction. Mr. Courboin has about as much use for the ex-kaiser and what he represented as have the angels in heaven. He plays compositions by Americans, by Frenchmen, by Englishmen, by Belgians and by Germans, and we hope he will present a Zulu Kafir symphony as soon as it appears, if it has proper merit. As a faraway exchange points out, we would refuse to read Homer or Aeschylus if we should have war against Greece?

Music should be considered international—or, better still, super-mundane—something given us from heaven, inspired by the Supreme Being. If it is American, as much that is good is, so much the better; if it is German, take it, and the more we can take from Germany, in indemnity or musical material, the better satisfied we should be.

The tribute paid a great musician at the funeral of Sir Hubert Parry is described in the Musical Times of London. A vast congregation attended the interment in St. Paul's Cathedral on Oct. 16. The king was represented by Harry Verney, Queen Alexandra by Earl Howe and the Prince of Wales by the Hon. Sir Sidney Greville. It was appropriate that organ music should play a prominent part at the burial of one who was such an ardent disciple of Bach, and who himself during the last few years of his life had enriched the repertory of the instrument with fine works based on hymn-tunes. Before the service Sir Walter Parratt played Bach's Prelude on "Jesu, My Trust," and Parry's Prelude on "Martyrdom" ("As Pants the Hart"). Immediately before the blessing, the congregation

standing, Major Walford Davies played the composer's rugged Fantasia on Croft's "136th" ("Ye Boundless Realms of Joy"). The service was followed by three more of Parry's organ works—the Elegy in A flat and Fantasia on "St. Anne," played by H. G. Ley, and the Prelude on "Jesu, Redeptor Omnium," played by Ivor Atkins. One more organ item claims mention—an improvisation by Major Walford Davies, who linked together six little themes written for the occasion by himself, Dr. Alan Gray and Dr. Alcock, and Messrs. Frank Bridge, Ivor Atkins and H. G. Ley.

WHEN GUILMANT GAVE NOELS

Paris Christmas Subject of Article in Etude by W. C. Carl.

"Christmas Eve in Paris" is the title of an article in the Etude by Dr. William C. Carl, organist of the First Presbyterian Church, New York City, who has spent much time in Paris and has been decorated by the French government. He says among other things:

Christmas Eve in Paris for centuries past has been a magic word. When the night arrived the boulevards were filled with gaily decorated booths extending from the Place de la Republique to the Church of La Madeleine. Happy children in great numbers would find what would please them best at the Yuletide season, and wander from one booth to the next buying the tempting articles. All Paris mingled with the throngs in the brilliantly lighted thoroughfares until the time for the midnight mass. Then the churches would be crowded with worshippers, offering their tribute to the Babe of Bethlehem.

The organ played as preludes some of the old Noels, many of which were arranged by Guilmant when he played at La Trinite, and there, in the organ gallery, the great master, surrounded by his pupils and friends, would play as if inspired, for Guilmant loved these old carols, and played them with rare charm. First he would choose his Fantasia on two Christmas hymns, then in succession his Noel Brabancon, Noel Languedocien, Noel Ecossais and Noel Saboly. Next the choir would sing one from Brittany, then one from Normandy, and again one from Alsace, so dear to all French hearts. It did not take many minutes for the people to catch the Christmas spirit, for everyone would sing. Who in France does not know these charming Noels? No one who has attended can forget these services for the people sing with rare enthusiasm and from the heart, producing a wonderful effect.

"Le Petit Jesus," "Le Message des Anges," "Le Sonnet de l'enfant Jesus," "Les rois Mages," "Le bel amour du ciel"—these, and many more, would be sung until the midnight hour approached and mass began. At its conclusion the organ would be heard in another Noel as the people would slowly leave the church to join the happy crowds in the boulevards—for was it not Christmas and a feast of great joy? Surely the French understand and appreciate the spirit of Christmas.

OFFERS \$100 FOR CANTATA.

Manuscript Music Society Seeks Work on Subject of Peace.

Announcement is made by the Manuscript Music Society of Philadelphia that it offers a prize of \$100 for a cantata on the subject of peace, open to all American composers. The cantata shall not exceed forty nor be less than twenty minutes in length, and shall be for solo voices and chorus. It may be submitted with piano score, but the successful composer should be prepared to furnish the orchestral score and parts.

Compositions must be submitted anonymously, but shall bear a distinguishing mark or motto, a copy of which, with the composer's name and address, is to be enclosed in a separate sealed envelope. The society reserves the right to withhold the award if none of the compositions submitted is deemed of sufficient merit.

Manuscripts should be sent to the secretary, Samuel J. Riegel, 763 North Twentieth street, Philadelphia, and must be in hand June 15, 1919.

CITY IN WHICH YOUTH WINS

Kankakee Famous for Its Young and Capable Organists.

Kankakee, Ill., is noteworthy for its abundance of young organists, all of whom are holding responsible positions in various churches.

Miss Edith Potter Smith, a pupil of Palmer Christian, Eric De Lamarter and Harrison M. Wild, was appointed organist of St. Paul's Episcopal Church when only 17 years old, and

at 18 years was giving regular recitals under Mr. Christian's direction.

Robert Mateer, pupil of Mr. Christian, Mr. De Lamarter and Herbert E. Hyde, and 18 years old, recently was appointed organist of the First Presbyterian Church.

Miss Helen Hawk, 18 years old, is the present organist of the First Methodist Church.

Merritt Brown, 17 years old, and pupil of Miss Smith, is her assistant at St. Paul's.

Warren Willman, pupil of Mr. Mateer, and only 15 years old, is the new assistant at the First Baptist Church.

There are also plenty of older organists, but the younger ones are endeavoring to do their part to make Kankakee a city which knows and appreciates good organ music.

RECITALS BY ARMY OFFICER.

Captain W. T. Taber Playing at Battle Creek, Mich., Church.

Captain W. T. Taber of the quartermaster's corps of the United States army simply cannot keep his hands off the organ. When he was at Atlanta some years ago he became one of the best-known organists of that city. Then he played at Governor's Island and other places where he was stationed. Not many months ago he was giving recitals in the Philippines. Now he plays programs at the First Baptist Church of Battle Creek, Mich., while he is at Camp Custer. Among Captain Taber's offerings on Sunday afternoons have been these:

Nov. 24.—"March Militaire," Gounod; Prelude, "The Deluge," Saint-Saens; Gavotte from "Mignon," Thomas; Nocturne, Mendelssohn; Overture, "Stradella," Flotow; "Cantilene Pastorale," Wolstenholme; Romanza, Horatio Parker; "Moments Musicaux," Schubert; Grand Offertoire, "St. Cecile," Batiste.

Dec. 1.—Grand March, B minor, Schubert; Romanza, "La Reine de France," Haydn; Overture, "William Tell," Rossini; Berceuse, from "Jocelyn," Godard; Fantasia, A minor, Lemmens; Largo, from "Xerxes," Handel; Nuptial March, W. T. Best.

Dec. 8.—March, from "Queen of Sheba," Gounod; Gavotte, Dupont; Improvisation, Jadassohn; Overture, "Masaniello," Auber; "The Question" and "The Answer," Wolstenholme; "In Springtime," Hollins; Fantasia on Themes from "Carmen," Bizet-Taber.

Herbert Hyde with Orchestra.

Herbert E. Hyde, organist of the Chicago Symphony Orchestra, distinguished himself at the popular concert on Dec. 26 with a brilliant rendition of the Allegro de Concert by Felix Borowski, with the orchestra. Mr. Borowski, whose works as an organ composer make the American organist deeply indebted to him, directed, and the performance of the scintillating piece evoked a recall, in response to which Mr. Hyde played Bonnet's "Variations de Concert."

Harold Tower, organist of the Pro-cathedral of St. Mark at Grand Rapids, Mich., called at the office of The Diapason early in December, when making a short visit to Chicago. Mr. Tower is making excellent progress at Grand Rapids and his church is one of the largest in the state. Before going to Grand Rapids Mr. Tower was at Minneapolis. His recitals are always a feature of Grand Rapids musical life. The programs of the October series this year were published recently in The Diapason.

Carl J. S. Weiss, the Chicago organist and son of Carl Weiss of St. Paul's Church, is a member of Sousa's band on the Antigone, one of the transports plying between France and the United States.

Greeting, 1919, To The Diapason.

"Years may come, and years may go,
Old friends give place to new;
But The Diapason stands faithful still,
And so

We wish it success another year thru."

Yours sincerely,
Ernest H. Sheppard.

ORGANISTS TAKE PART IN ST. LOUIS MEETING

M. T. N. A. HOLDS SESSION

Felix Borowski to Present Paper on
"Organ Composition and Organ
Playing"—Prominent Men
Present.

The annual meeting of the Music Teachers' National Association, held at St. Louis Dec. 30 and 31, and Jan. 1, is of special interest to organists because of the program and because of the number of organists active in the organization. Charles N. Boyd, the president of the association, is a well-known Pittsburgh organist. Ernest R. Kroeger, the St. Louis musician who is acting vice president, also is a prominent organist and composer for the organ. William Benbow, Buffalo organist, is the secretary. J. Lawrence Erb of Urbana, Ill., is on the executive committee and George C. Gow of Vassar College is one of the counselors.

Dec. 30 there is a conference on American music in which Dean Charles S. Skilton of the University of Kansas will speak on "Realism in Indian Music." The standing committee on this subject is headed by Francis L. York of Detroit and another organist member is Dr. P. C. Lutkin of Northwestern University.

George Enzinger, the St. Louis organist, is president of the Associated Musicians of St. Louis, which will hold a reception in honor of the visiting teachers. At the piano conference Dec. 31, Ernest R. Kroeger will preside. At the conference on standardization Jan. 1, Professor Hamilton C. Macdougall of Wellesley College will present a paper and M. L. Swarthout of Milliken University and Dean Skilton of Kansas also will be heard.

That afternoon there will be a very interesting conference on organ and choral music, the standing committee on which consists of Dean Lutkin, chairman; and Messrs. Macdougall, Gow and Boyd. Felix Borowski, the Chicago organ composer, will present a paper on "Organ Composition and Organ Playing." Herbert E. Hyde of Chicago will read a paper on "Musical Art Societies and A Capella Singing."

Composed for Jubilee Service.

In honor of the seventy-fifth anniversary of St. Paul's Church in Chicago, which was celebrated Dec. 1, the Rev. Ernst Rahn, pastor of St. Nicolai Church, composed a set of four melodious variations on the chorale "Herrn Meine Seele," and the piece was played by Carl Weiss, the long-time organist of this prominent parish. The composition made a fine impression.

FILKINS SUCCEEDS F. L. YORK

Becomes Organist of First Central Methodist Church, Detroit.

Guy C. Filkins, organist of the Preston Methodist Church at Detroit, has been appointed organist of the First Central Methodist Church of that city, succeeding Francis L. York, the well-known musician, who has long held that post. The organ in this church is one of the largest in the central states and was built a few years ago by the Ernest M. Skinner Company. The Central Mirror of the church contains the following statement concerning the change:

"Again the music committee has found its choice meet with general approval. The selection of Guy C. Filkins as organist to follow Professor York, whose long years of faith-



GUY C. FILKINS.

ful and devoted services have endeared him to Central folks, brings to Central one of the most able organists of the city. Though a young man, his playing has been characterized by many musical critics as brilliant. His part in the Thanksgiving service last Thursday was appreciated by everyone.

"Mr Filkins is a graduate of the Detroit Conservatory of Music, and has taken postgraduate work in New York. For the past eight and one-half years he has played at the Preston Methodist Church.

"It was with regret that the Official Board at its last meeting accepted the resignation of Professor York, who has in Central a host of warm friends. They appreciate most highly the able and whole-souled devotion with which Professor York has served the church. He has had a very real part in building Central into the worshipful church that she now is."

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The Quartet Choir

Victory and Peace

By HAROLD W. THOMPSON, Ph. D.

Key: (D) Ditson, (F) Fischer, (G) Gray (Novel), (S) Schirmer, (ST) Schmidt.

Thus, saying the presence of the holishevi, the war comes to an end. It has given us one choral work of the first rank in Elgar's "Spirit of England" and three or four big anthems such as Candlyn's "O God of Armies," which may survive the twilight of this day. These, however, are not for the quartet choir. For that abused instrument of praise it seems to me that nothing finer has been written during the war than two simple settings of collects—Gaul's "O Lord God of Hosts" (S) and Dickinson's "A Prayer in Time of War" (G). I mention them because you find there truly ecclesiastical words set to worshipful music. Perhaps some one will take the hint, though I am not silly enough to suppose that Messrs. Gaul and Dickinson are innovators in this particular style.

But we are for peace, having paid a noble price. I have divided my selections rather illogically and sometimes, no doubt, inaccurately into anthems of victory, anthems of peace, memorial anthems, male quartet anthems, solos and cantatas.

At the suggestion of a prominent Chicago organist, I have drawn a pencil through several titles that seem too obvious. Regarding my selections of last month he was kind enough to say that my taste was excellent but that he was acquainted with most of the works which I named. The candid question comes to mind how he could vouch for my taste if he were not acquainted with my selections. However, I respect his judgment so much that I have tried to follow his advice, probably at the expense of including several new anthems that have little intrinsic merit. Necessarily I name some things which I have not put to the test of actual performance.

ANTHEMS OF VICTORY.

Jubilate in D, Noble; S. (G)
Te Deum in E, Rogers; SATB. (D)
Te Deum in G, Matthews, SAT. (S)
Venite in B flat, Rogers; ST. (D)
"Our Native Land," Gaul-Grieg, (S)
"Praise Ye the Lord," Rogers; BS. (D)
"God is Our Hope and Strength," West. (ST)
"God is Our Refuge," Macfarlane; B. (S)
"The Lord is King," Marston; ST. (ST)
"Lift up Your Heads," Rogers; ST. (S)
"O Lord God, to Whom Vengeance Belongeth," Nevin; BT. (D)
"God Hath Appointed a Day," Shelley; S. (S)
"O Lord, How Excellent," Scott; A or B. (ST)
"And in That Day," Woodman; T. (S)
"When the Lord Turned Again," Foster; T. (S)
"For His is the Sea," Mendelssohn; T. (S)
"I Will Set His Dominion in the Sea," Parker; (G)
"O Praise the Lord of Heaven," Arensky. (G)

The Noble Jubilate is not easy, but the other three canticles are well within the ability of almost any quartet. The last five anthems require a well-trained quartet of rather heavy tone. The Macfarlane number uses Luther's "A Stronghold Sure" with skill. The numbers by Nevin and Scott are very easy. The others are well suited to a quartet of moderate ability.

ANTHEMS OF PEACE.

"O God of Love, O King of Peace," West. (G)
"Give Peace, O God, Again," Shelley; A. (S)
"Give Peace in Our Time," Fisher; STB. (D)
"The Peace of Thy Children," Scott. (ST)
"He Maketh Peace," Fisher; SR. (D)
"Pierce Was the Wild Billow," Noble. Quartet arr. (S)
"God's Peace," Grieg; S or T. (S)
"Peace Which Passeth Understanding," Lester; SA. (G)
"The Day of Freedom," Allen; ST. (S)
"Truly My Soul Waiteth," Briggs; AS. (ST)

The first three anthems are prayers for peace. The last two are very easy, and all are comparatively simple except the Noble anthem, which requires a bit of work.

MEMORIAL ANTHEMS.

"Wrapped in Dreams," Harding-Grieg. (G)
"Souls of the Righteous," Noble. Quartet arr. (S)
"From All Thy Saints in Warfare," Matthews. (S)
"I Saw the Lord," Harris; S. (G)
"Light in Darkness," Cyril Jenkins; ST. (G)

"And I Saw Another Angel," Stanford; TB. (G. S)
The Grieg number is an adaptation, of course, and many choirmasters will dislike it for that reason. All the other numbers have decided merit and would require work on the part of a quartet used to "gum."

MALE QUARTET ANTHEMS.

"How Sleep the Brave," Fisher. (D)
"Soldier, Rest," Fisher. (D)
"Requiescat," Rhys-herbert. (F)
"Whoso Dwelleth," Martin; T. (S)
"The Americans Come," Foster. (F)
The Foster number is certainly not ecclesiastical; its use will depend upon the occasion. The Fisher numbers seem to me models of what a male quartet should be, in both words and music.

SOLOS.

"Lo, Thy Sons Are Come," Coombs; T. In "The Ancient Days," (S)
"Land of Hope and Glory," Elgar; 2 keys. (Roosey)
"The Earth is the Lord's," Lynes; 3 keys. (ST)
"Rejoice Ye," Matthews; S. In "The City of God," (S)
"He Maketh Wars to Cease," Scott; 2 keys. (Flammer)
"O Come Hither," Buck; T. (D)
"Great Peace Have They," Rogers; medium. (S)
"How Beautiful Upon the Mountains," Harker; 2 keys. (S)
"They Shall Return," Worth; medium. (G)
"The Red Cross Spirit Speaks," Parker; 2 keys. (G)
"Wait Thou Still," Franck; A. (ST)
"God Created Man to Be Immortal," Rogers; B. In "The New Life," (D)
The Coombs solo is most appropriate for the home-coming of our soldiers. The last solo and the one by Lynes answer the problem of the low bass.

CANTATAS AND LONG ANTHEMS.

"Song of Thanksgiving," Maunder; SATB. (G)
"The Life Everlasting," Matthews; S or T, A, Bar. (S)



DR. HAROLD W. THOMPSON.

"Festal Song," Turner; STB. (Boston Music Co.)
"The Peace of Jerusalem," Trowbridge; SATB. (D)
"Come, Let Us Sing," Mendelssohn; T. 2S. (D, G, S)
"Out of Darkness," Gounod; TB. (DG)
"For the Fallen," Elgar; S or T. (G)
"Hymn of Peace and Good Will," Fisher; SATB. (D)
"Lord of All Majesty," Kinder; Bar. (F)

"Recessional," Matthews; T. (S)
"I Was Glad," Candlyn; B. (G)
Only the first four can be sung by a quartet; I have added the other numbers for the many choirmasters who will be able to reinforce their quartets. The Maunder cantata has thus far been an overwhelming favorite, though it is really a harvest cantata. There is one chorus in the fine Matthews cantata that will probably tire your quartet; it is very long. I have given the cantata twice, however, and like it very much. It was given recently at the West End Collegiate Church in New York. The next two cantatas can be managed by a quartet limited in ability to the simpler things. The next three numbers are for a spall chorus; they can be sung after a fashion by a double quartet. The same may be said of the last four numbers, which are anthems of twelve to twenty-eight pages. The Fisher number has fine words by Markham; it works up to a splendid climax. The Kinder anthem is big and sonorous and has interesting rhythms. The Matthews number is really a short cantata, well written. The Candlyn anthem has a fine middle section on the words, "O Pray for the Peace of Jerusalem," with a very suave baritone solo. Perhaps the knowledge that its talented composer has seen service with the gallant 303d in France may add to the appreciation of an audience.

All these anthems seem to me a promising indication of the merit of our American composers.

POSSIBILITIES OF QUARTET.

Pasadena, Cal., Dec. 8, 1918.—Dear Mr. Editor: I have been much interested in reading the snappy quartet choir article by Mr. Harold W. Thompson (December issue, page 6). There is no question

that the author has pricked a mighty serious spot. And, while I have always been a thorough believer and participant in a finely trained chorus choir (illuminated by a scrumptious mixed solo quartet), it is absurd to suppose that a good quartet choir can ever be ousted from its enormous and inevitable field of splendid usefulness.

The trouble lies herein: That quartet music, strictly as such, has from its poverty-stricken inception run an unfortunately-built course. The greater church composers, especially those of the English school, have looked upon it with quite natural disfavor, with the result that there has been usage of all sorts of heterogeneous "twaddle"—pretty-pretty, naive, secular arrangements; attempted reductions of larger scale works; yes, "gummy," too, "down to the most insipid drivel."

The sadness, the infinite sadness, of it all is that there is not an atom of real necessity for the use of such material. I have not seen Mr. Gaul's anathema, but I am very sure that there is just as great a chorus choir following of the well, unrighteous and unmusical element, as can be found among the army of the four-cylinder bodies. Also, I am more sure still that if Mr. Gaul will instruct one Sunday to his capable assistant and consent to hear what Mr. Henry Hall Duncklee of the New York West End Collegiate Church finds worthy of

use by his famous quartet—and the result thereof—he will confess that at least the nucleus of "The Great Day of the Quartet" is already here.

On the other hand, I cannot see that the volunteer choir is necessarily a "magic, humorous thing." If you will read what Mr. Joseph Bennett (the most famous musical critic of England, who was commissioned by the Musical Times and the Daily Telegraph to report on the standard of church music in the United States) had to say about the "Volunteer Choir" of St. John's Cathedral, Denver, you will, I am sure, gladly admit that is "going some."

Very sincerely yours,

FREDERICK STEVENSON.

A program by organ pupils of Frank Van Dusen at his studio in the American Conservatory, Kimball Hall, included: Gothic Suite, Boellmann (Miss Hanna Johnson); Grand Chorus, Dubois (Miss Radie Brittan); "Liesbeslied" Harker (Miss Paula Janton); Offertory, Batiste (Miss Susan Bell); March of the Magi, Dubois (Miss Doris Andrews); Andantino, Lemare (Miss Ruth Bishop); Second Sonata, Mendelssohn (Miss Emily Roberts).

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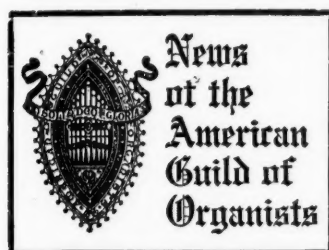
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Indiana Chapter.

The Indiana chapter was brought into being at a meeting held at De Pauw University, Greencastle, on Dec. 16. The chapter starts with twenty-five members. The officers elected are:

Dean—Van Denman Thompson, A. A. G. O., Greencastle.

Sub-Dean—Mrs. Carrie Hyatt Kennedy, Indianapolis.

Secretary—Mrs. Ida Burr Bell, Muncie.

Treasurer—Mrs. Myra Gordon, Logansport.

Librarian—Dean Armstrong, Terre Haute.

Registrar—Mrs. Edna Otis, Greencastle.

Dean McCutcheon of the music school presided over the meeting until the election of officers, when it was turned over to Dean Thompson.

The members enjoyed a recital by Dean Thompson, and in the evening the chapter were guests of the music school at a delightful banquet. This gives promise of being a real live chapter.

Dean Thompson's program included: "Suite Gothique," Boellmann; "Chanson de Pressoir," Georges Jacob; Gavotte from "Mignon," Thomas; "Arbutus," V. D. Thompson; Concert Study, Yon.

Southern Ohio.

The activities of the Southern Ohio Chapter were late in beginning this season owing to the influenza ban, imposed early in October by the Cincinnati board of health. However, the postponed first event took place Nov. 18 at Sidney C. Durst's studio. It was a lecture recital on Spanish organ music by the dean, apropos his article in the August American Organist on the subject. Mr. Durst played the following program by way of illustration: "Diferencias," Cabezon; Prelude and Fugue, Elias; Postludio, Manzanarez; "Plegaria and Communion," Torres; Andante and Final, Beobide; Preludio, Turina; Interludio, Arabaolaza; Interludio, Guiridi; Ofertorio, Simfonico Serracant; "Communion, Plegaria and Salida," Urteaga.

The next event was a recital by K. O. Staps, A. R. A. M., at St. Paul's Cathedral. A splendid performance of the following program was given: Concert Overture in C minor, Hollins; "The Swan," Stebbins; "Elles," Bonnet; Nocturne in A, Dethier; Pavane, Johnston; Dithyramb, Harwood; Spring Song, Hollins; "Sursum Corda," Elgar; Allegro, Adagio and Intermezzo from the Sixth Symphony, Widor; "In Paradisum," Duhois; "Caprice Heroique," Bonnet. Mr. Staps' work in the Dithyramb and in the first movement of the Widor was especially fine.

Charles M. Courboin of Syracuse was with us on Dec. 12, and at the Church of the Covenant gave us the following program: Passacaglia in C minor, Bach; Two Preludes, Saint-Saens; Allegretto, De Boeck; Andante, Mailly; "Christus Resurrexit," Ravanello; Chorale, No. 3, Franck; "Dreams," from Seventh Sonata, Guilman; Pastorale, Widor; "Marche Heroique," Saint-Saens; Guilman. Mr. Courboin's recital was a sheer joy and left nothing to be wished for. He is an artist to his finger tips and a gentleman to boot, and the whole chapter is enthusiastic over him.

Missouri Chapter.

Ernest R. Kroeger, A. G. O., pianist, organist and composer, gave a recital under the auspices of the Missouri Chapter at the Church of the Messiah in St. Louis, Dec. 1, playing this program: Sonata in D minor, No. 1 (Grave, Allegro; Pastorale;

Toccata), Guilman; Melody in A flat, J. A. West; Canon in B minor, (arranged by Guilman), Schumann; Nocturne in C minor, A. Foerster; "Scene Orientale" in C, No. 6, E. R. Kroeger; Grand Chorus, A. Renaud; Allegretto from Seventh Symphony, (arranged by Batiste), Beethoven; Elevation, Rousseau; "Faniare d'Orgue," Shelley.

New England Chapter.

Three organ recitals and one service have been held under the auspices of the chapter since my last writing, and all were attended by splendid audiences, proving that the chapter was never in a healthier condition than it is at present. Each affair was an artistic success of a high order, as well as a financial success.

The second social meeting took place Monday evening, Dec. 16, at the Harvard Musical Association rooms, Boston, and was especially noteworthy because of the fact that Joseph Bonnet, the distinguished French organist and composer, was the guest of honor; and also because Ernest M. Skinner gave an illustrated talk on "Modern Developments in Organ Pipes and Their Position in the Art of Organ Building," which was most interesting and instructive. This social was a "red letter" occasion in the history of the chapter and the attendance broke all records, there being eighty-five present. The dean, Mr. Truette, spoke felicitously at the beginning and introduced Mr. Bonnet, who responded delightfully. At the close of the meeting the secretary played "The Marseillaise." Refreshments and a social time were then enjoyed by all.

The program of a recital by John Hermann Loud, F. A. G. O., at the Park Street Church, Boston, Nov. 25, was as follows: Prelude Heroic, Faulkes; Andante Religioso, Parker; First Sonata in F, Lemare (entire); "Benedictus," Reger; Cantilena in B flat and Allegro in F, Guilman; Scherzo in D minor, Federlein; Andante Sostenuto (dedicated to Mr. Loud), Donner (manuscript); Toccata in G minor, H. Alexander Matthews.

The program of a recital by Albert W. Snow at Emanuel Church, Boston, Dec. 2, was: Sonata Eroica, Stanford (Allegro moderato, "Rheims," Adagio molto, Tempo di Marcia Solenne, Allegro moderato, "Verdun"); Andante (Sonata 4), Bach; "Chant de May," Jongen; Scherzino, Parker; Prelude Pastoral, Fallor; Andante (Suite 2), Edward Shippen Barnes; Toccata, Barie; "Poeme Tchèque," Bonnet.

At a service in the Central Congregational Church, Boston, Raymond C. Robinson, F. A. G. O., organist and choirmaster, the order was: Prelude, Pastorale, Haag (George S. Dunham, organist and choirmaster of Porter Congregational Church, Brockton); Anthem, "Cantate Domino," Mrs. H. H. A. Beach; Offertory, Andante in D, Hollins (Mrs. Florence Rich King, A. A. G. O., organist and choirmaster Second Congregational Church, Dorchester); Anthem, "As Torrents in Summer," Elgar; Postlude, Festival Song, West (Frederick N. Shackley, organist and choirmaster St. John's Episcopal Church, Jamaica Plain).

A recital was played by Edwin E. Wilde, A. A. G. O., at St. Stephen's Church, Providence, R. I., Dec. 18, with the following program: Concerto in F ("The Cuckoo and The Nightingale"), Handel; Solemn Prelude, Noble; Pastorale (Symphony 2), Widor; "Caprice Orientale," Lemare; Toccata and Fugue in D minor, Bach; "Finlandia," Sibelius; Nocturne, Bonnet; Improvisation—Caprice, Jongen; Rhapsody, Rosseter G. Cole.

JOHN HERMANN LOUD, Sec'y.

Illinois Chapter.

Chicago organists had one of the best attended meetings in their history on the evening of Dec. 2. It was the first dinner of the season, the influenza epidemic having caused the delay, and it made up in interest and merit for the time lost. In addition to having the announced composers' night, the chapter had the privilege of listening to Charles Koechlin, composer and critic, and a member of the

official mission of French scholars sent to the United States and just then visiting Chicago. M. Koechlin lectured on "Traditional French Music," giving illustrations on the piano, and made his subject exceedingly attractive.

The other features of the evening were the singing of three of Herbert E. Hyde's songs by Mrs. Marie Sidenius Zendt, with the composer at the piano, and the rendition of Dr. Walter Keller's Canon by his son, Robert Stewart Keller, on the piano. Mr. Keller's work is really brilliant, and his son showed his pianistic ability to the admiration of the assembled organists. Mr. Hyde confirmed the opinion of his ability as a composer. One of the pieces, a "Bird Song," was a pronounced artistic success.

A service was held on the afternoon of Dec. 15 at the Second Presbyterian Church. Miss Florence Hodge of Christ Reformed Episcopal Church played Noble's Solemn Prelude and Bonnet's "Caprice Heroique." Dr. Walter Keller of St. Bartholomew's Church played two movements from Herbert Wrightson's sonata and S. E. Gruenstein of the Lake Forest Presbyterian Church played Lemmens' "Sonata Pascale." A. F. McCarrell's fine quartet gave Woodman's "Song in the Night" and Mrs. Holstman and Mrs. Slade sang "Ah Remember," by Verdi. Mr. McCarrell may well pride himself on the possession of one of the best and most satisfactory organs in Chicago—one which has far more than the average of pure organ tone and adequate power to fill the splendid edifice. Albert Cotsworth made an address on the purposes of the guild.

Texas Chapter.

Miss Georgie Elizabeth Dowell gave a recital at the East Dallas Presbyterian Church Dec. 8, presenting this program: Prelude, from Mari-

onette Suite, Stone; "In Memoriam," "Will o' the Wisp," Nevin; "From the South," Gillette; Gavotte, from "Mignon," Thomas; Scherzo Pastorale, Federlein; Prelude, from Christmas Pastorale, Manney.

West Tennessee.

The West Tennessee chapter met in the guild room on Thursday morning, Dec. 12, with J. Paul Stalls, dean, presiding. Mrs. E. A. Angier, chairman of the membership committee, reported the application of Miss Marguerite Jackson. Miss Rachel Johnston was welcomed as a new member.

John B. Norton gave an interesting talk on academic and tri-state examinations.

There will be an address at each meeting on subjects of interest to the chapter, Edmund Wiley being appointed for the next meeting, Jan. 9.

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Note.—The following abbreviations will indicate whether the piece is played from organ, piano or piano accompaniment copy:

O. S. = Organ solo copy (three staves).
P. = Piano solo copy.
Acc. = Piano accompaniment part for orchestra.
T. = Title.
D. = Descriptive.

Chinese Music (Second Article).

China has a fascination for Americans which is not confined to "chop suey" and joss sticks, or the fact that Chinese magicians on the vaudeville stage have marvelous ability at sleight-of-hand performances, and are wonderfully mystifying and entertaining. Ever since DeWolf Hopper first appeared in "Wang" (1890-92) the subject of China as a basis for a comic opera has been popular. Witness "A Chinese Honeymoon" (1903), "San Toy" (1901), "Chin Chin" (1915) and now "Chu Chin Chow" (1918), as well as the popularity of songs, such as "Hong Kong" and "From Here to Shanghai."

The production of two films and the issuing of a variety of music suitable for Chinese scenes leads us to catalogue these additions now, as the suggestions, we believe, will prove acceptable to theater players. "The Forbidden City," a Select film, with Norma Talmadge in the dual role of San San and Toy, is an important feature, the outdoor scenes for which were taken at Bernardville, N. H., in a Chinese garden which is claimed to be the only one of its kind in this country. The second film, "For the Freedom of the East," a Goldwyn feature, with Lady Tsen Mei, the screen's first and only Chinese star, is a story having to do with the ousting of the Germans from Siberia. A setting for the first is given following the list of music, and if an opportunity occurs for us to view the second we will give that later. Still another feature, "The City of Dim Faces," with Sessue Hayakawa, is a Paramount production.

The past year has seen many clever characteristic compositions in the Chinese style. They include:

"IN A CHINESE TEA-ROOM," by Langley. This is No. 2 of "Three Oriental Sketches" in Schirmer's Miscellaneous. The quaint exotic flavor of this charming number is established immediately by a theme which consists of four sixteenth notes, two eighths and one quarter, thus giving the most suggestive Chinese rhythm imaginable. Marked *andante con grazia* in three-four measure, the first eighteen measures are in D major. Parts of the theme in syncopation are followed by a passage for the organ alone. A second theme in a semi-staccato style, alternating with sustained major passages, then occurs, and the first returns to close an exceptionally valuable Chinese number full of oriental mysticism and charm. On the very last measure is a recollection of the theme *scotto voce* in the bass.

"A CHINESE EPISODE," by Bendix. Opening with a mystic Chinese theme in E minor for bassoon (on the organ or orchestral oboe), this composition continues with solos for oboe and clarinet. The bassoon and strings then have eight measures in unison of a striking episode. Following this the flute and clarinet have a charming duet in minor thirds. A descending unison introduces the major portion of the piece, which is typically Chinese, the right hand playing repeated chords and the left giving out a second theme marked "il basso marcato." The passages of thirds return, followed by the first bassoon melody, this time fortissimo to close the piece. This number is published by Ditson.

Both of the foregoing numbers, in addition to being excellent for Chinese features, are especially suited to scenes such as the Burton Holmes Travelogues of China.

CHINESE OVERTURE. "TURANDOT," by Weber (Ditson). A comprehensive edition of this overture, with all necessary orchestral markings through-

out, that will serve as a guide to the organist in transcribing it for theater use. In doing so follow the "cued" melody in the treble staff, e. g., oboe and bassoon and Chinese drums (for this last use tom-tom, kettle drum, and cymbal).

John A. Carpenter has written a song cycle of Four Chinese Tone-Poems which are issued by Schirmer, who also has a set of Five Poems of Ancient China (see list). The following list is a chronicle of this class of music for the last year and one half:

SONGS.

"Watercolors" (Four Chinese Tone Poems), Carpenter (Schirmer). (1) "On a Screen." (2) "Highwaymen." (3) "Odalisque." (4) "To a Young Gentleman." Five Poems of Ancient China, Charles T. Griffes (Schirmer). (1) "So-Fet Gathering Flowers." (2) "Landscape." (3) "The Old Temple Among the Mountains." (4) "Tears." (5) "A Feast of the Lanterns."

PIANO ACCOMPANIMENTS.

"In a Pagoda," Bratton (Witmark). "Chinese Lanterns Waltz," Jaxone (Cundy-Bettoney). "Mancurian Intermezzo," Gruenwald (Cundy-Bettoney). "Chinese Patrol," Ellege (Ascher). "Kai-Fung-Foo," Hoyt. "Wang," selection, Morse. "Chinese Highlander Patrol," Puerner (C. Fischer). "The First Born" (Chan Toy), Johnson (C. Fischer). "Chinese Picnic," St. George. "Hop Sing Polka," Tracy (Ditson). "Otsaki and Tsin-Tsin" (Stern). "Chung Loo," Moret (Remick). Selection, "Chin Chin," Caryll (Chapell). "Oolong-Li" (Chinese Honeymoon interpretation) (Song), Howe & Miller (Witmark). "Woo-dell" (Chinese Intermezzo), Williams (Carlson). "Me Melican Man," Weidt (Jacobs). "Joss Sticks," Peters (Witmark). Selection, "Chu Chin Chow," Norton (Stern). Selection, "The Mandarin" (Fischer). "Hop Lee" (from "The Tenderfoot"), Hertz (Witmark). "Chin Chin, Chinaman" (from "Gelsa"), Jones. "Ching Ling Foo," Katzenstein. "Dance of the Chinese Dolls," Borch. PIANO SOLOS.

"Ching Ling" (Chinese Doll), Sternberg (Presser). "Chung Loo," Moret (Remick).

MUSICAL SETTING FOR THE CHINESE DRAMA "THE FORBIDDEN CITY." Select Film. Norma Talmadge, star.

Reel 1—T: Wong Li, deposed mandarin. "Chung Loo" (P. or Acc.), by Moret, until (2) D: San, San kneels. "Within a Chinese Garden" (O. S.) by Stoughton, until (3) D: Cheng and Wong together. "In a Chinese Tea Garden" (Acc.) by Langley to end of reel. Reel 2—(4) "In a Lotus Field" (P.) by Bratton until (5) D: Worden leaves San. San, waiting motive from Madame Butterfly (Acc.) by Puccini until (6) Daughter, remember. "Lady picking Mulberries" (Acc.) by Kelly until (7) At Shanghai. "In a Pagoda" (Acc.) by Bratton to end of reel. Reel 3—T: The Forbidden City. (8) "Chinese Wedding Procession" (Acc.) by Hosmer until (9) Rise, my smiling sunshine. Selection, "Madame Butterfly" (Acc.), by Puccini (at T: My tiny toy, crescendo to ff) until (10) The moving finger writes. "Dramatic Recitative" (Acc.) by Levy until (11) Yuan Loo. "Sumurun" (Acc.) by Hollaender until (12) Whilst the palace sleeps. "Mysterioso" changing to (13) "Agitato," as Yuan Loo struggles with guard, to end of reel.

Reel 4—T: The American embassy at Peking. (14) "Caressing Butterfly" (Acc.) by Barthelemy until (15) Spring came. "Spring Thoughts" (P.) by Sulzer until (16) There is a barrier. "Love Song" (Acc.) by Bartlett until end of reel. Reel 5—T: My father was American. (17) "Chanson Passionnée" (O. S.) by Dunn until (18) The tragedy of yesterday. "Melodie" (Acc.) by Friml (up at T: On the borderland) until (19) D: Toy in Chinese costume (Vision). Repeat "Within a Chinese Garden" until (20) Dawn. Waiting motive from "Madame Butterfly" to the end.

Note: If a popular number is desired at Cue 5, "Poor Butterfly," by Hubbell, may be substituted.

NEW PHOTO-PLAY MUSIC.

Published by Arthur P. Schmidt, Boston, Mass.:

"TWILIGHT" ORGAN SOLOS.

"Twilight," Friml. "Intermezzo," Major. "Twilight" is a piano transcription, and has a sustained melody in G, and for a secondary theme a similar movement in B flat, with a thumb obligato on a lower manual. A fine number for neutral and quiet scenes, as is also Major's Intermezzo in E, which has a slightly dramatic middle section. "Nuptial Song," Friml. A useful piece for wedding scenes. A liberal use of the harp or chrysogloss is suggested. (See California Suite).

PIANO SOLOS.

Suite: "California," Friml. (1) "An Old Monastery." (2) "Mountain Cascade." (3) "Orange Blossoms" (Nuptial Song). (4) "Festival of Roses." (5) "Roubeaux Vista." (6) "From Spanish Days."

A suite that will appeal directly to theater players because of the variety of movements and their useful character. "An Old Monastery" is a quiet moderate in F with a liberal use of the mordent.

Just before the final theme is a sixteen-measure chorale. In transcribing for organ we suggest a single note melody on a soft solo stop. The second part is a rippling "Mountain Cascade" in E flat, while "Orange Blossoms" is a nuptial song in G with harp accompaniment. "Festival of Roses" is a tempo di valse and possibly less suited to organ transcription than any of the others. Two numbers in Spanish rhythm close the work, "Roubeaux Vista" being a melodic marcato in G, and of such a character as to indicate its use on neutral and quiet scenes, while "From Spanish Days" is a brilliant waltz in B minor.

"Lyric Suite," Bohm. (1) Prologue. (2) "Fairies' Song." (3) "Love's Strain." (4) Venetian Barcarole. (5) "Song of the Spinning Maiden." (6) "A Song of Fancy."

A series of short movements the titles of which indicate their use. Numbers 2, 3, 4 and 6 are the best for photo-play work.

"Esprit du Soir," Dense. This is aptly named "Charm of the Night." The serenade is full of piquancy and highly dramatic. The second part works up alla dramatica.

"Blossom Time," Weiser. "Queen of the May," Hatch. Gavotte in A, Westerhout. "Butterfly Waltz," Friml.

"Blossom Time" and Westerhout's number are two solos in gavotte rhythm, the latter being full of pleasing staccato effects. "Queen of the May" is a short two-four movement in D, and Friml's work is an original waltz in G.

"Silver Moonlight," Heins. The subtitle Neapolitan Serenade expresses the character of this *andante grazioso*. It is filled with harmonious and satisfying passages. "Serenade Triste," Tarenghi. A plaintive slow melody in F minor with repeated notes in the theme. A middle section in B flat with the melody in the baritone register (*alla capriccioso*) brightens the work and gives added interest to the return of the first theme.

"Cantabile," Lack. An allegro con spirito in D flat.

Published by G. Schirmer, New York:

"Two Sketches" (Galaxy 82) by Friml. Serenade. (2) Romance.

The Serenade is a pleasing allegretto in D and the Romance is an expressive theme in E which is worked up to a magnificent grandioso and then diminishes tranquilly to the close. A splendid dramatic number.

"Two Sketches" (Galaxy 83) by Friml.

"The Curious Story" has a peculiar rhythmic theme, while the second number is a lovely in A major. A lovely solo is later given with an arpeggiated embellishment and finally the clarinet and cello have the melody against rich harmonies in the accompaniment in tremolo chords.

"A Russian Rural Scene" (Galaxy 121). Friml. This work opens with a broad *andante religioso* in A. One is immediately impressed with the scene of the Angelus. This movement closes with a half cadence, and is followed by a harmonic minor theme leading into a brilliant Russian dance in the major tone, and closing with the dance theme in the minor mode *alla animato*.

"Eastern Romance" (Galaxy 124), Rimsky-Korsakov.

"Serenade," Arensky. The first number is a weird melody in F sharp minor full of unusual intervals. Oboe and viol have the solos. Arensky's Serenade is in the usual minor style.

"Cosatone" (Miscellany 35), Dragomirsky. This is a brilliant fantasy on a cossack dance.

Serenade, Rubinstein. This flowing melody has a fine clarinet theme in G minor, and later for cello in E flat. Contrary to custom, it ends in G major. "Indian Waltz" (Galaxy 123), Dvorak. An oboe solo in G minor with repeated notes in the theme. The strings then take it up, playing a long trill, while the piano has a secondary theme in B flat. After a G major section with a restless accompaniment on E and D the first returns. A very useful number. In transposing for organ use oboe, viol, harp and clarinet.

Meditation, Glazunow. The Meditation is an *andante sostenuto* in D with the theme full of syncopations.

Canzonetta (Galaxy 122), Hollaender. A delightful allegretto scherzando for strings in D major, marked *leggero grazioso*. A short section in E flat comes next, after which there is a gradual modulation back to the first key. A fine general number.

"Brahmsiana" (Galaxy 125), Brahms. This is an arrangement of many well-known writings of Brahms. Opening with the Agitato from his First Rhapsody, the *Andante* from his Sonata (Op. 5) follows. Next comes "To the Moon" and Berceuse and the Presto from "Kondo alla Zingaresse." A radical change to the song "Love Lasts for Aye" offers a refreshing atmosphere and the selection closes with the Adagio (F major) from the Violin Concerto and the Allegro (from Serenade, Op. 16) in B flat. Excellent variety and Otto Langley's skillful arrangement make this

a valuable number for the movie player.

"A Frivolous Patrol" (Galaxy 126), Goulier. A caprice in D with an introduction of trumpets and horns followed by the main theme for strings and clarinet. A brilliant B minor movement is interspersed and the first theme returns. A beautiful Lento in G for strings and an opportunity to use harp comes on page 6. Classified as hunting and pastoral music.

"A Fanciful Vision" (Galaxy 127), Rubinstein. A D minor adagio in two-four is the first melody, while in the second one can almost picture a solemn oriental march or a religious procession. "Three Songs from Elland" (Galaxy 21), Fielitz. (1) "Silent Woe." (2) "Secret Greetings." (3) "Anathema." This is an orchestral arrangement of the well-known song cycle. All three are good and No. 3 is especially fine for dramatic scenes.

Canzonetta (Galaxy 31), d'Ambrosio. This familiar work is well suited to almost any neutral scene, as well as being adaptable to local Italian pictures.

CORRESPONDENCE.

I. H., Jacksonville, Ill. This correspondent asks the following questions: (1) Is it possible to be a satisfactory organist without performance from memory or improvisation? (2) Should I join the musicians' union? (3) Give an instance of how an overture can be used in its entirety and keep in harmony with the film. (4) What is your preference for comedies?

Answer: (1) An organist might succeed in playing only published pieces, but we doubt if a successful theater organist can get along without improvisation. The study of harmony would help in this; in fact it is absolutely essential. (2) Yes. (3) Wherever there is a long agitato, such as a battle scene, a love chase or any excitement or struggle that continues, say, for ten minutes or the greater part of a reel, an overture can be used in its entirety. Sometimes the introduction should be omitted. (4) Comedies are of two kinds—"polite," such as Sidney Drew, and "slap-stick," such as Mack Sennet and Charlie Chaplin. On the former we use selections from the popular comic operas, "Going Up," "Follies of 1918," etc., and on the latter popular songs, one stops and two steps, and follow the action of the comedy in detail.

Russell Carter, supervisor of music in the public schools of Amsterdam, N. Y., and organist and choirmaster of St. Ann's Church, has been appointed director of the Community Chorus of Albany, N. Y. The former conductor, Alfred Hallam, who is widely known as the musical director of the Chautauqua Institute, has taken up work in Boston and vicinity.

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ECHO WITH TWO-MANUAL ORGANS AS A FEATURE

FIRM BUILDS TWO EXAMPLES

Reuter-Schwarz Company Constructing One for Scottish Rite Temple at Lawrence, Kan.—Revises Another Scheme.

In addition to a number of other organs under construction at its plant, the Reuter-Schwarz Organ Company of Trenton, Ill., is building two of two manuals and echo, which illustrate the possibilities of a medium-size instrument with the beauties of an echo division. One of these organs is for the Scottish Rite Temple of Lawrence, Kan., and the other is for the First Methodist Church of Vincennes, Ind.

The Vincennes organ is being built according to a new specification, the committee having decided after the contract was let to add the echo, provision for which was ordered made in the original contract.

The Lawrence scheme of stops is as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 2. *Doppel Flute, 8 ft., 73 pipes.
 3. *Dulciana, 8 ft., 73 pipes.
 4. *Cello, 8 ft., 73 pipes.
 5. *Salicional, 8 ft., 73 pipes.
 6. *Flute Harmonic, 4 ft., 73 pipes.
 7. *Tuba, 8 ft., 73 pipes.

- *To be placed in swell box.
- SWELL ORGAN.**
8. Bourdon, 16 ft., 73 pipes.
 9. Open Diapason, 8 ft., 73 pipes.
 10. Stopped Diapason, 8 ft., 73 pipes.
 11. Viole d'Orchestre, 8 ft., 73 pipes.
 12. Viole Celeste, 8 ft., 61 pipes.
 13. Aeoline, 8 ft., 73 pipes.
 14. Flute d'Amour, 4 ft., 73 pipes.
 15. Oboe Bassoon, 8 ft., 73 pipes.
 16. Clarinet, 8 ft., 73 pipes.
 17. Tremolo.

ECHO ORGAN.
(To be played from either Great or Swell Manual.)

18. Vox Humana, 8 ft., 73 pipes.
19. Echo Salicional, 8 ft., 73 pipes.
20. Echo Flute, 8 ft., 73 pipes.
21. Cathedral Chimes (set of 20 chimes).
22. Harp, 37 notes.
23. Echo Tremolo.

- PEDAL ORGAN.**
24. Double Open Diapason, 16 ft., 32 pipes.
 25. Bourdon, 16 ft., 32 pipes.
 26. Lieblich Gedeckt, 16 ft., 32 pipes.
 27. Violoncello, 8 ft., 32 pipes.

The revised specification for the Vincennes church is as follows:

- GREAT ORGAN.**
1. *Bourdon, 16 ft., 73 pipes.
 2. Open Diapason, 8 ft., 73 pipes.
 3. *Violoncello, 8 ft., 73 pipes.
 4. *Clavichord, 8 ft., 73 pipes.
 5. *Dulciana, 8 ft., 73 pipes.
 6. *Flute Harmonic, 4 ft., 73 pipes.
 7. *Clarinet, 8 ft., 73 pipes.
 8. *French Horn, 8 ft., 73 pipes.

- *To be placed in swell box.
- SWELL ORGAN.**
9. Open Diapason, 8 ft., 73 pipes.
 10. Stopped Diapason, 8 ft., 73 pipes.
 11. Viole d'Orchestre, 8 ft., 73 pipes.
 12. Viole Celeste, 8 ft., 61 pipes.
 13. Echo Salicional, 8 ft., 73 pipes.
 14. Violina, 4 ft., 73 pipes.
 15. Flute d'Amour, 4 ft., 73 pipes.
 16. Oboe, 8 ft., 73 pipes.
 17. Vox Humana, 8 ft., 73 pipes.

(Separate expression box and tremulant.)

ECHO ORGAN.
(To be played from either Great or Swell Manual.)

18. Echo Gamba, 8 ft., 73 pipes.
19. Echo Dulciana, 8 ft., 73 pipes.
20. Echo Flute, 4 ft., 73 pipes.
21. Vox Humana, 8 ft., 73 pipes.
22. Cathedral Chimes (set of twenty chimes).
23. Echo Tremulant.

- PEDAL ORGAN.**
24. Double Open Diapason, 16 ft., 32 pipes.
 25. Bourdon (large scale), 16 ft., 32 pipes.
 26. Flute Dolce, 8 ft., 32 pipes.
 27. Violoncello, 8 ft., 32 pipes.

The Reuter-Schwarz Company in December installed a two-manual in the First Presbyterian Church, Baxter Springs, Kan., and an organ for the First M. E. Church, Lindsborg, Kan., will be ready for shipment in the very near future. Another contract is for a two-manual for Grace Methodist Church at Winfield, Kan.

"The Messiah" was sung by a strong chorus under the direction of Dudley L. Smith, organist and director of the Pilgrim Congregational Church of Oak Park, on the evening of Dec. 22. The audience filled the edifice. Mr. Smith has built up in the years of his incumbency in this large church a fine galaxy of voices which in tone quality and loyalty to its director and its task is second to none in the city.

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BY CHARLES M. COURBOIN.

Pietro A. Yon played in the Mizpah Auditorium, First Baptist Church, Syracuse, N. Y., Dec. 17, before an audience which packed the church to overflowing, there being over two thousand people present. The occasion proved to be one of the most enjoyable recitals of the season. Pietro Yon is unquestionably one of the few great masters of the organ. Besides being a finished organist he is a thorough musician. He is an orchestral conductor of note and his understanding of the orchestra is very much in evidence in his organ playing. He is absolutely without mannerisms and the listener may sit at ease, undisturbed by the annoying movements so unnecessary and so distracting, yet so often seen in organists.

He played Sonata No. 2 of Pagella, a young Italian priest, as his first number. It was played artistically and sympathetically. In other words, he played what he felt. It was enthusiastically received and as an encore he played his comical little "Divertimenti," illustrating the little portable organ of the twelfth century. He was inspired to write this composition by the little organ in the Metropolitan Museum of New York. It was realistic and the audience enjoyed it so much it had to be repeated. One organist, the dean of the Central New York chapter, under whose auspices the recital was held—Gerald F. Stewart of Watertown—remarked there was only one thing lacking to make it absolutely realistic and that was to let the wind out of the organ at the end of the piece.

A "Christmas Rhapsody" by Gigout, composed mainly of French carols and bagpipe effects, followed.

Of course, one thing which the writer appreciated very much was the first performance in Syracuse of Yon's "Elan du Coeur," another of his divertimenti, which is dedicated to the writer, and it is certain that one could not help but feel the overflowing friendliness of the composer for the one to whom the number was inscribed. It is very chromatic and most interesting.

A little "Echo" in canon form played between two organs was very effective. As an encore Mr. Yon played

his "Christmas in Sicily," which is so well known and always so well received. After an intermission he played the Prelude and Fugue in A minor of Bach with wonderful precision and clarity and in rather fast tempo. It was a wonderful interpretation for many organists. His Sonata in E major followed and he finished his program with a record-breaking performance of his "Concert Study," which was received with a thunder of applause, and the number had to be repeated.

Mr. Yon is an organist of superlative ability and finish, and a real artist. The majestic Casavant organ of 106 stops stood up, as usual, wonderfully during the strenuous performance and Mr. Yon said it was the finest concert organ he had ever played in this country.

The recital was given under the direction of the recital commission of the First Baptist Church and was the third in this year's series of community recitals arranged by the commission, to which the public is invited without admission charge, while an offering is taken to cover the expenses. The commission is to be congratulated upon its success in crowding the auditorium for this recital and it would be a blessing to many cities and to the organist's profession if such an organization existed in every church which possesses a concert organ.

It has indeed been a joy for the writer to have Mr. Yon with him, not only because he is a wonderful artist, but also because he is so valued and loyal a friend.

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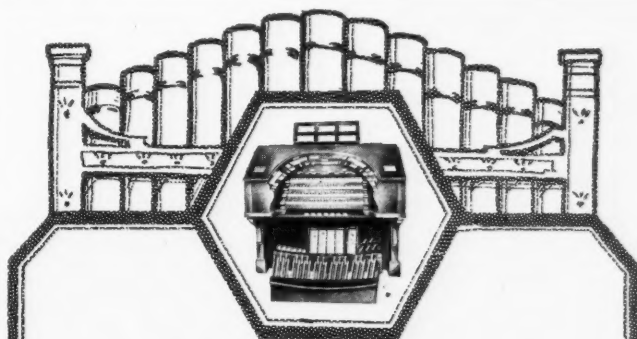
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